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THE SPRING CHICKEN.

A Musical Play in Two Acts.

(Adapted from JAIME and DUVAL'S "COQUIN DE PRINTEMPS.")

BY

GEORGE GROSSMITH, JUN^R.

LYRICS BY

ADRIAN ROSS, PERCY GREENBANK,
AND GEORGE GROSSMITH, JUN^R

MUSIC BY

JAN CARYLL AND LIONEL MONCKTON.

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Produced by Mr. GEORGE EDWARDES at the Gaiety Theatre.

THE SPRING CHICKEN.

CHARACTERS.

GUSTAVE BABORI (<i>Advocate</i>)	...	...	...	...	...	...	...	MR. GEO. GROSSMITH, Jr.
BONIFACE (<i>his Head Clerk</i>)	...	...	...	...	...	...	...	MR. LIONEL MACKINDER.
BARON PAPOUCHE (<i>his Client</i>)	...	...	...	...	...	...	...	MR. HARRY GRATTAN.
FÉLIX (<i>Head Waiter at "The Crimson Butterfly"</i>)	...	...	...	...	...	...	...	MR. ROBERT NAINBY.
STEPHEN-HENRY (<i>Girdle's Son</i>)	...	...	...	...	...	...	...	MR. WILLIAM SPRAY.
PROPRIETOR OF "THE CRIMSON BUTTERFLY"	...	...	...	...	...	...	...	MR. ARTHUR HATHERTON.
ALEXIS } (<i>Babori's Clerks</i>)	...	...	...	...	...	...	...	{ MR. GEORGE GREGORY. FERNAND }
WAITER	...	...	...	...	...	...	...	{ MR. HARRY TAYLOR.
WAITER	...	...	...	...	...	...	...	MR. LEIGH ELLIS.
NAPOLEON (<i>Office Boy</i>)	...	...	...	...	...	...	...	MASTER CROSS.
JOSEPH BONIFACE (<i>an Artist</i>)	...	...	...	...	...	...	...	MR. CHARLES BROWN.
INSPECTOR OF POLICE	...	...	...	...	...	...	...	MR. R. TREMAYNE.
MR. GIRDLE (<i>Babori's Father-in-Law</i>)	...	...	...	...	...	...	...	AND MR. EDMUND PAYNE.
MRS. GIRDLE	...	...	...	...	...	...	...	MISS CONNIE EDISS.
BARONESS PAPOUCHE	...	...	...	...	...	...	...	MISS KATE CUTLER.
DULCIE BABORI (<i>Babori's Wife</i>)	...	...	...	...	...	...	...	MISS OLIVE MORRELL.
EMMY-LOU (<i>Girdle's Niece</i>)	...	...	...	...	...	...	...	MISS OLIVE MAY.
LA MODISTE	...	...	...	...	...	...	...	MISS ISABELLE LIDSTER.
SYLVANA } (<i>Clients of Babori</i>)	...	...	...	...	...	...	...	{ MISS GAYNOR ROWLANDS. THIÉRÈSE }
HENRIETTE }	...	...	...	...	...	...	...	{ MISS GERTRUDE GLYN. YVONNE }
YVETTE } (<i>Grisettes</i>)	...	...	...	...	...	...	...	{ MISS MARGUERITE GRAY. CÉLESTE }
ROSALIE	...	...	...	...	...	...	...	MISS KITTY MASON. AND MISS FANNY DANGO. MISS ETHEL OLIVER. MISS GERTIE MILLAR.

Lady Clients and Grisettes—MISSES DORIS BERESFORD, DAISY HOLLY, ADDIE BAKER,
MINNIE BAKER, EDITH NEVILLE, DORIS DEWAR.

ACT I.

SCENE.—OFFICE OF M. BABORI AT HIS RESIDENCE, PARIS WALTER HANN.

ACT II.

SCENE I.—THE CRIMSON BUTTERFLY RESTAURANT, MALMAISON JOSEPH HARKER.
" II.—A STUDIO AT MALMAISON JOSEPH HARKER.

Stage under the direction of MR. SYDNEY ELLISON.
Musical Director, MR. IVAN CARYLL.

THE SPRING CHICKEN.

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THE SPRING CHICKEN.

Act I.

No. 1.

OPENING CHORUS.

Words by
GEORGE GROSSMITH, JUNR.

Music by
IVAN CARYLL.

Con spirito.

Piano.

SOPRANO.

CHO

TENOR.

BASS.

If we live in the land we love, We must

If we live in the land we love, We must

If we live in the land we love, We must

love in the land we live, Where our joy is the thirst that we

CHO. love in the land we live, Where our joy is the thirst that we

love in the land we live, Where our joy is the thirst that we

sa . tis . fy first— An ex . cess we've all learnt to for . give, But when

CHO. sa . tis . fy first— An ex . cess we've all learnt to for . give, But when

sa . tis . fy first— An ex . cess we've all learnt to for . give, But when

Ne . me . sis waits on us And we re . alize all too late, That the

CHO. Ne . me . sis waits on us And we re . alize all too late, That the

Ne . me . sis waits on us And we re . alize all too late, That the

CHO.

foun-tain is dry, Then it's hi-ther we hie To con-sult an a-ble
 foun-tain is dry, Then it's hi-ther we hie To con-sult an a-ble
 foun-tain is dry, Then it's hi-ther we hie To con-sult an a-ble

CHO.

ad-vo-cate. If we love in the land we live, We must
 ad-vo-cate. If we love in the land we live, We must
 ad-vo-cate. If we love in the land we live, We must

CHO.

live in the land we love, Though the i-ron pierce the soul,
 live in the land we love, Though the i-ron pierce the soul,
 live in the land we love, Though the i-ron pierce the soul,

Wear the vel - vet glove;— But the fu - ture must take its course, Be it
CHO. Wear the vel - vet glove;— But the fu - ture must take its course, Be it
Wear the vel - vet glove;— But the fu - ture must take its course, Be it

bank - rupt - cy or di - vorce; That is why we're here to see
CHO. bank - rupt - cy or di - vorce; That is why we're here to see
bank - rupt - cy or di - vorce; That is why we're here to see

Mon - sieur Ba - bo - ri Ah! We must
CHO. Mon - sieur Ba - bo - ri Ah! We must
Mon - sieur Ba - bo - ri Ah! We must

love in the land we live, Where our joy is the thirst that we

CHO.

live in the land of love the

live in the land of love the

sa-tis-fy first,— An ex - cess we've all learnt to for - give. But when

CHO.

land of love. We must love in the

land of love. We must love in the

Nemesis waits on us, And we re-a-lize all too late That the

CHO.

land in the land we live, And re-a-lize all too late That the

land in the land we live, And re-a-lize all too late That the

22542 s.c.

foun.tain is dry, Then it's hi.ther we hie To con . sult an a . ble

CHO.

foun.tain is dry, Then it's hi.ther we hie To con . sult an a . ble

foun.tain is dry, Then it's hi.ther we hie To con . sult an a . ble

ad . vo . cate.

CHO.

ad . vo . cate.

ad . vo . cate.

Allegro moderato.

LADIES.

We're clients of Ba _ bo _ ri, _____ All ea . ger to li . ti .

LA.

gate, — And place in the hands of fate An ur - gent plea.

LA.

Clerks.

We're clerks of Ba - bo - ri, Who co - py out ev - ry

We're clerks of Ba - bo - ri, Who co - py out ev - ry

LADIES,

LA.

We're

cause, — With margin.al note, and clause. And mark the fee.

Clerks.

cause, — With margin.al note, and clause. And mark the fee.

p

LA.

cli - ents of Ba - bo - ri, — Who seek - ing an in - ter - view, — Are

LA.

told to re - turn at two, Per -haps or three, —

Clerks

The

The

cres:

f

LA.

The clerks of Ba - bo - ri, Have nev - er been

Clerks

clerks - of Ba - bo - ri, — Have nev - er been known to

clerks - of Ba - bo - ri, — Have nev - er been known to

LA.

known to wink At clients but still they think Them tres jo lies, jo.

Clerks

wink At clients but still they think Them tres jo lies, jo.

LA.

lies.

Clerks

lies.

Allegro.

sforz. *f* *> >* *dim.*

BON.

Oh, Ba bo ri will shake the law When e'er he finds it doz ing, He

p

BON.

never fails to find a flaw, In ev i dence op pos ing. Hell

BON.

plead the doubtful cause of John,- Or in tercede for Ma ry, While

BON.

gra ti tude is heaped up on. While

CHO.

While gra ti tude is heaped up on,

CHO.

While gra ti tude is heaped up on,

BON.

grati - tude is heaped up on A le gal lu mi na ry.

Hell

CHO.

Hell

Hell

Hell

BON.

While

plead the doubt ful cause of John, Or in ter cede for Ma ry, While

CHO.

While

plead the doubt ful cause of John, Or in ter cede for Ma ry, While

plead the doubt ful cause of John, Or in ter cede for Ma ry, While

BON.

While gra - ti - tude is heaped up - on, While
 gra - ti - tude is heaped up - on, While
 gra - ti - tude is heaped up - on, While
 gra - ti - tude is heaped up - on, While

CHO.

gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.
 gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.
 gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.
 gra - ti - tude is heaped up - on A le - gal lu - mi - na - ry.

BON.

His mien be trays a Ne o phyte, His

BON.

me thod shows the mas ter, By simply prov ing black is white, That

BON.

clay is a la bas ter. Hell place a ha lo on the head of

BON.

some miscre ant wa ry. Then wash his hands, and go to bed,

CHO.

Then

CHO.

Then

CHO.

Then

BON.

Then wash his hands, and go to bed A le gal lu mi .

wash his hands, and go to bed.

CHO.

wash his hands, and go to bed.

wash his hands, and go to bed.

mf

na ry.

He'll place a halo on the head Of some mis.cre.ant wa ry, Then

CHO

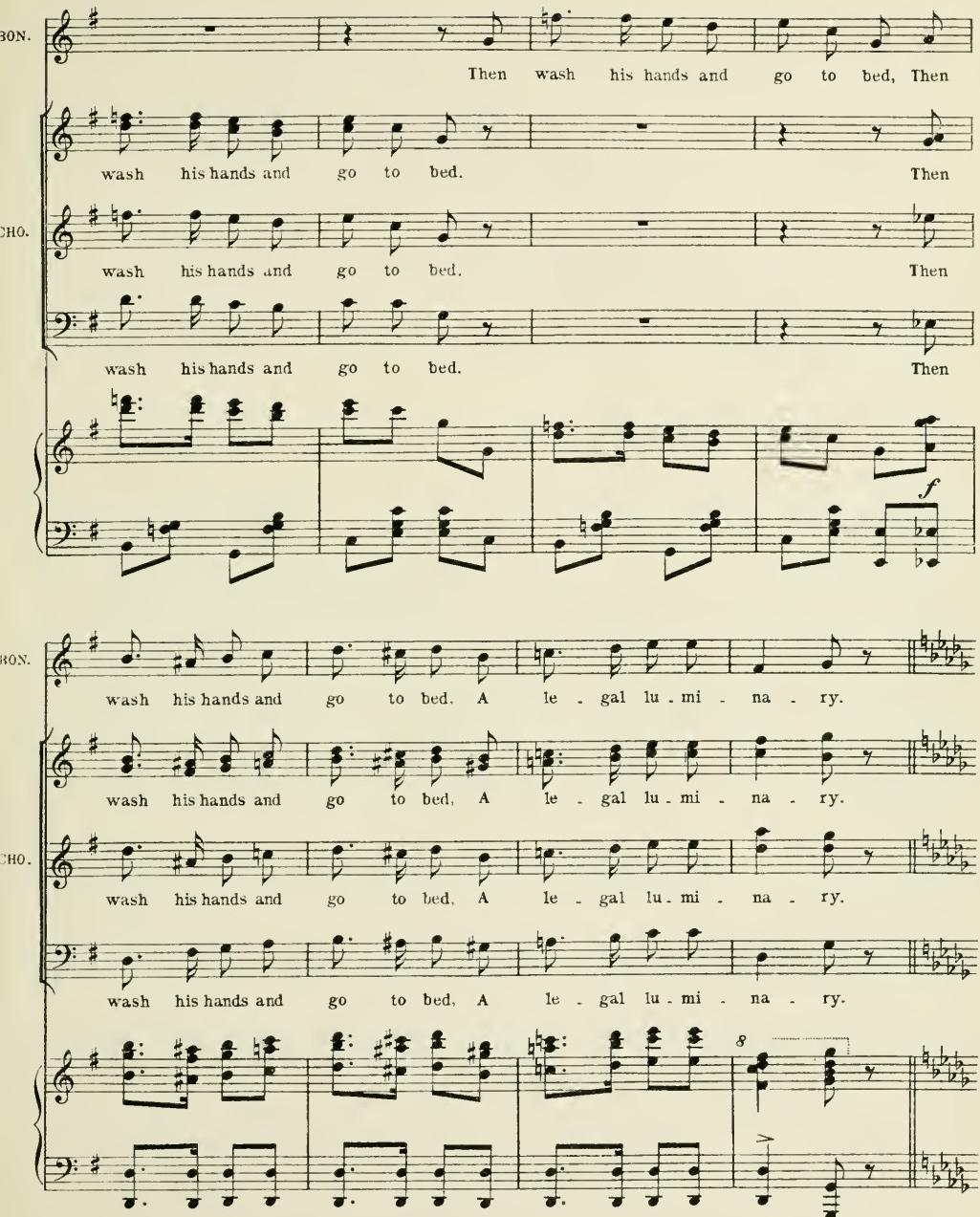
He'll place a halo on the head Of some mis.cre.ant wa ry, Then

He'll place a halo on the head Of some mis.cre.ant wa ry, Then

f

BON.

Then wash his hands and go to bed, Then
 wash his hands and go to bed. Then
 wash his hands and go to bed. Then
 wash his hands and go to bed. Then



CHO.

wash his hands and go to bed, A le - gal lu - mi - na - ry.
 wash his hands and go to bed, A le - gal lu - mi - na - ry.
 wash his hands and go to bed, A le - gal lu - mi - na - ry.
 wash his hands and go to bed, A le - gal lu - mi - na - ry.

BON.

CHO.

If we live in the land we
 If we live in the land we
 If we live in the land we

love, We must love in the land we live, Where our joy is the thirst that we
 love, We must love in the land we live, Where our joy is the thirst that we
 love, We must love in the land we live, Where our joy is the thirst that we

satis - fy first - An ex - cess we've all learnt to for - give. But when
 satis - fy first - An ex - cess we've all learnt to for - give. But when
 satis - fy first - An ex - cess we've all learnt to for - give. But when

Nemesis waits on us, And we realize all too late, That the

CHO.

Nemesis waits on us, And we realize all too late, That the

Nemesis waits on us, And we realize all too late, That the

fountain is dry. Then it's hither we hie, To con - sult an a - ble ad - vo -

CHO.

foun - tain is dry. Then it's hi - ther we hie, To con - sult an a - ble ad - vo -

fountain is dry. Then it's hi - ther we hie, To con - sult an a - ble ad - vo -

cres: ff

- cate.

CHO.

- cate.

- cate.

ff

22542 s.c.

N^o. 2.

SONG.—(Baron) and CHORUS.

"THE OLD NOBLESSE."

Words by

GEORGE GROSSMITH, JUN^r!

Music by

LIONEL MONCKTON.

Allegro Commodo.

§

Baron.

1. As
2. As
3. As

Piano.

BAR.

BAR.

BAR.

rank of a Bar . on . ess!
health and my hap . pi . ness!
go for a long re . cess!

Her prin . ci . pal as . set grows
She ne . ver be . stows a ca -
She an . swerd me read . i ly

CHO.

Yes!
Yes!
Yes!

BAR.

less,
ress,
"Yes,"

For she spends all her mon . ey on dress: So
She spurns ev . 'ry lov . ing ad . dress: She
You can go to a cer . tain ad . dress: Which I

BAR.

now she is quite a su . per . flu . ousness
gives all the mustard with . out a . ny cress
will not re . peat, but per . haps you can guess,

to one of the Old No . . .
To one of the Old No . . .
It's a home for the Old No . . .

BAR.

blesse.
blesse.
blesse.

CHO.

1. So now she is quite a su - per . flu . ous . ness: To
2. She gives all the mus . tard with out a . ny cress: To
3. We will not re . peat but per - haps you can guess: It's a

BARON.

BAR.

Oh,
Oh,
Oh,

CHO.

one of the Old No . blesse! —
one of the Old No . blesse! —
home for the Old No . blesse! —

BAR.

I'm the Ba . ron Pa . pouche, Who drove in a hired ba . rouche, To a
I'm the Ba . ron Pa . pouche, I'm fond of a sweet "bonne bouche," But a
I'm the Ba . ron Pa . pouche, I hol . ler Hoo . ro hoo . roosh! That's

Musical score for two voices and piano, page 22. The score consists of six staves:

- Staff 1 (Treble):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand.
- Staff 2 (Bass):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand.
- Staff 3 (Treble):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand.
- Staff 4 (Bass):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand.
- Staff 5 (Treble):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand. Dynamics include *f*, *dim:*, and *mf*.
- Staff 6 (Bass):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand. Dynamics include *f*.
- Staff 7 (Treble):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand.
- Staff 8 (Bass):** Features eighth-note patterns primarily in the right hand, with occasional eighth-note chords in the left hand.

Nº 3.

TRIO. (Baroness, Babori and Baron.)

"VICE VERSA"

Words by

PERCY GREENBANK.

Music by

IVAN CARYLL.

Allegretto moderato.

Piano.

BABORI.

BAB.

BAB.

BARONESS.

BAB.

BAR:

pray, sir, hush! You make me blush, I've not got ev - 'ry

BABORI.

vir - - tue. I'd prove your hus - band, more or less, Was

BAB.

grum - py and close - fist - ed, A scoun - drel low From

BARON.

top to toe, If ev - er one ex - ist - ed. Too

BAR.

bad of you, It is - n't true, I ne - ver was close -

BABORI.

BAR.

- fist - - ed! I might go on to show that he was

BAB.

get - ting worse and worse, ah! But he's my cli - ent,

BAB.

don't you see, So all is vi - ce ver - - sa.

BARONESS.

BAR? Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BABORI.

BAB. Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BARON.

BAR. Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

"

BAR? And their bus - ness is to show Black is white, And wrong is right And

BAB. And their bus - ness is to show Black is white, And wrong is right And

BAR. And their bus - ness is to show Black is white, And wrong is right And

AR²

strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AB.

strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

AR.

strict - ly vi - ce, vi - ce ver - sa, strict - ly vi - ce ver - sa!

BABORI.

AB.

Now

BAB.

as 'tis he I rep - re - sent, I must ad - mit, dear

BAB.

la - - dy, You're lost to shame, And have a name For

BARONESS.

BAB.

ev - 'ry thing that's sha - - dy— How dare you, sir? Would

BABORI.

BAR?

you in - fer My cha - rac - ter is sha - - dy? Your

BAB.

hus - band is a mon - u - ment Of pa - tience and de -

BAB.

- vo - tion. He's been a - bused And so ill - used (You'll

BAB.

BARON.

par - don my e - mo - tion,) My cause you plead So

BAR.

BABORI.

well in - deed, I'll par - don your e - mo - tion. A

BAB.

wife should to her hus - band be A bless - ing, not a

BAB.

curse, ah! But in my cli - ent's ease you see, The

BAB.

facts are vi - ce ver - sa.

BARONESS.

BAR.

Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BABORI.

BAB.

Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BARON.

BAR.

Vi - ce ver - sa, don't you know, Law - yers have to fill their purse, ah!

BAR? And their business is to show Black is white And wrong is right And

BAB And their business is to show Black is white And wrong is right And

BAR And their business is to show Black is white And wrong is right And

BAR strictly vi - ce, vi - ce ver - sa, Strictly vi - ce ver - sa!

BAB strictly vi - ce, vi - ce ver - sa, Strictly vi - ce ver - sa!

BAR strictly vi - ce, vi - ce ver - sa, Strictly vi - ce ver - sa!

DANCE.

N^o. 4.

SONG.—(Dulcie.)

"THE MOON OF MAY."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Moderato.

Dulcie.

Piano.

mf dolce

* *Ad.* * *Ad.* * *Ad.* *

DULCIE.

1. When sun and showers a - wake the flow - ers To
 2. A - gain for lov - ers the prim - rose cov - ers The

p

Ad. * *

DUL.

ven - ture forth, And birds go wing ing their
 mea - dow vales, And leaves are thril ling to

DUL.

way and sing ing From South to North, _____ My
hear the tril ling Of night . in . gales! _____ But

DUL.

heart goes af ter the love and laugh ter Of May - time's
May must wa ken to me for sa ken Of all her

DUL.

boon, _____ That May of ro ses, whose ring en clo ses Our
light, _____ The love - light ten der that lent a splen dour, To

DUL.

hon ey moon! _____ Ah _____ Ah _____ }
day and night! _____ Ah _____ Ah _____ }

colla voce

REFRAIN.

Tempo di Valse moderato.

DUL. Come back my May - time, Bring. ing the time of

DUL. old. — When for us two hea.vens were blue, Ev 'ry

DUL. hour was gold. — Dear dawn of day — time,

DUL. Noon in the wood land way. — Set of the sun,

30

DUL. *dim.* leav . ing us one, *rit:* Un . der the moon of May! _____ May.

dim. *rit:* *1.* *2. a tempo*

DUL. *cres:* Un . der the moon!

DUL. *cres:* Un . der the moon of May, _____

DUL. of May. _____

f *dim:* *mf* *mp*

N^o. 5. QUARTET. (Mr. & Mrs. Girdle, Emmy-Lou and Stephen-Henry.)

"THE BRITISH TOURIST."

Words by
PERCY GREENBANK.

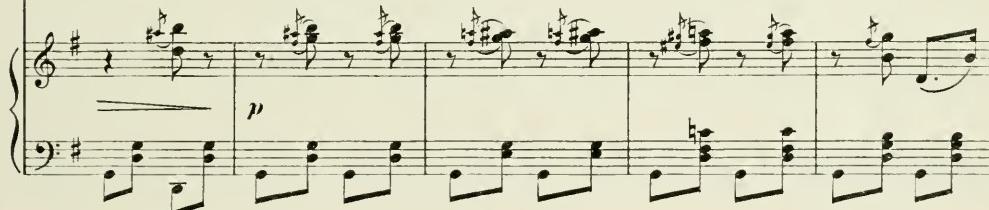
Music by
IVAN CARYLL.

Piano.



GIRDLE.

1. It seemed a dread_ ful bore To leave our na_tive shore. Far be-



ALL.

EMMY.

GIR. bind! Far be hind! But



EM. as we had to go We mere - ly murmured, "Oh, nev - er

ALL. mind!" Nev - er mind! Ex -

Mrs G. - pe - rience has taught us that it's much the bet - ter plan, When

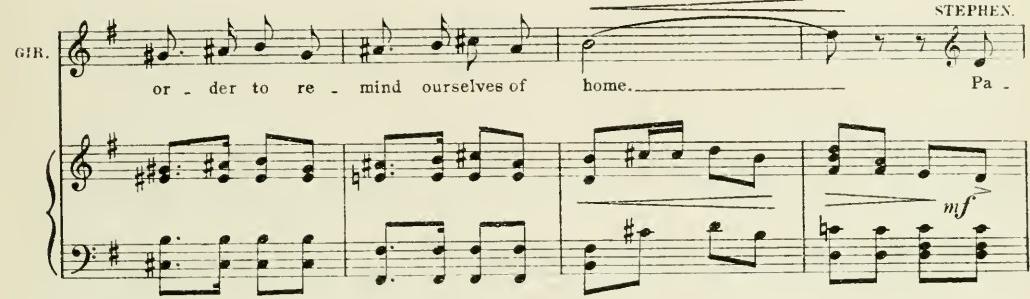
Mrs G. ve - ry far a - way we have to roam, To

GIRDLE.

Mrs G. 

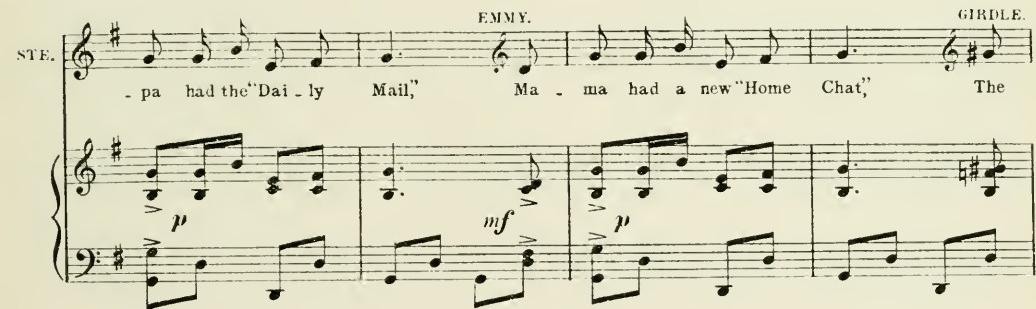
try and carry with us all the comforts that we can, In

STEPHEN.

GIR. 

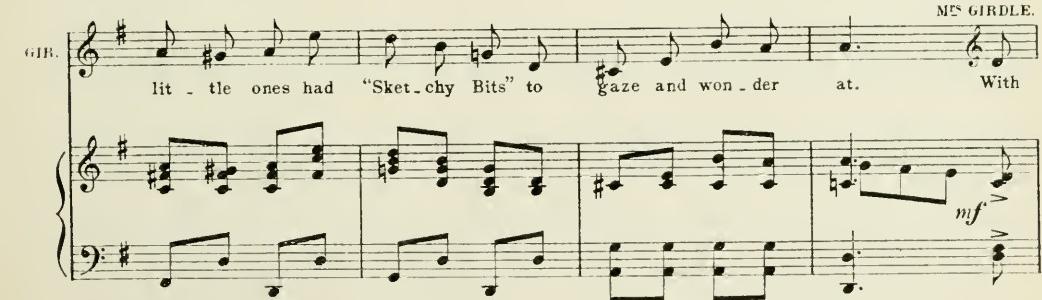
or - der to re - mind ourselves of home. Pa -

EMMY.

STE. 

- pa had the "Dai - ly Mail," Ma - ma had a new "Home Chat," The

M^s GIRDLE.

GIR. 

lit - tle ones had "Sket - chy Bits" to gaze and won - der at. With

MEN G.

GIRDLE.

GIR.

MES GIRDLE. EMMY & STEPHEN.

GIRDLE.

2. We'd

GIR.

bun - dles large and small, Just twen - ty-three in all, Such a

p

GIR.

ALL. STEPHEN.

joke! Such a joke! Pa -

mf

STE.

-pa was dressed in checks That some - how seemed to vex For - eign

p

SIE.

ALL. MRS GIRDLE.

folk. For - eign folk. We

mf

Mrs G.

filled up the com - part - ment with our lug - gage and our wraps, Which

Mrs G.

made the o - ther pas - sen - gers com - plain; I

GIRGLE.

Mrs G.

think that they were o - ver - come with jea - lou - sy, per - haps, To

GIR.

STEPHEN.

see us hav - ing din - ner in the train. Pa -

STE. EMMY. GIRDLE.

- pa had a big Bath bun, — Mam - ma had a stale pork pie, The

GIR. MRS. GIRDLE.

lit - tle ones had pep - per-mints to eat u - pon the sly. With

MRS. G. GIRDLE.

plen - ty of things like these, So hap - py indeed were we — The

GIR. MRS. GIRDLE. EMMY & STEPHEN. ALL.

Brit - ish Tou - rist, And his wife, And all his fa - mi - lee! Pa -

ALL. - pa had a big Bath bun, Mam - ma had a stale pork pie, The

ALL. lit - tle ones had pep - per-mints to eat u - pon the sly. With

ALL. plen - ty of things like these, So hap - py in - deed were we, The

ALL. Brit - ish Tou - rist, And his wife, And all his fa - mi - lee!

DANCE.

The musical score consists of six staves of piano music. The key signature is one sharp (G major). The time signature is common time (indicated by 'C'). The dynamics include 'p' (piano), 'mf' (mezzo-forte), and 'ff' (fortissimo). The first staff shows eighth-note patterns in the treble and bass staves. The second staff continues with eighth-note patterns. The third staff begins with a dotted half note followed by eighth-note pairs. The fourth staff features eighth-note pairs in the bass staff. The fifth staff shows eighth-note patterns in the treble staff. The sixth staff concludes with eighth-note patterns in the bass staff. The notation uses standard musical symbols including clefs, sharps, and rests.

N^o 6.

SONG.—(Girdle.) and CHORUS.

"NOT SO VERY OLD."

Words by
GEORGE GROSSMITH, JUN^r.

Music by
IVAN CARYLL.

Moderato.

Girdle.

Piano.

GIR. 1. I'm

GIR. slight . ly past the age of thir . ty - one, And all the ma . ny fool . ish things I've
oth . er day I heard a fun . ny joke, I re . mem . ber'd it this morn . ing when I

GIR.

done,
woke,

On ly con sti tute a clue, To the
So I told it to a friend, And he

GIR.

things I'm going to do, For I've just got old e. nough to have some
wait ed to the end, It was all a bout a cost er and his

GIR.

fun, I'm re ady at this moment for a kiss dears, And a
moke, I may not have re peated it quite right ly, But I

GIR.

dance that is a chance I would n't miss dears, For not
spread it out an hour, and told it bright ly,

GIR.

yet do I for.get, How to turn a pi . rouette, Look at
told him it was true, And I said I think its new, He smiled po .

GIR.

this dears. "Oh, I can't be so ve . ry
lite ly. "Oh! It can't be so ve . ry

GIR.

old," you see, My age a Romeo re -
old," said he, Its charms will nev . er, nev . er

GIR.

veals, For a wo . man, says the book, Is as
fade, It's not as an . cient as the tale, Of .

GIR.

old as she may look, But a man is as old as he
Jo . nah and the whale, Or the jokes that Me . thu . sa . leh

GIR.

feels, A girl re . marked the oth . er
made, In Punch, some five - and - twen - ty

GIR.

morn . ing, "Oh! you're a naugh - ty old man I'm told," Said
years a . go, I saw that lit . tle sto . ry told, They've

GIR.

I, "I may be naugh - ty, But I'd have you know, I'm_ not so— ve . ry
got it in a . gain this— week, And so It— can't be— ve . ry

GIR.

old."

"Oh! he can't be so ve . ry old;" you see, His
 "Oh! It can't be so ve . ry old;" said he, Its

CHO.

"Oh! he can't be so ve . ry old;" you see, His
 "Oh! It can't be so ve . ry old;" said he, Its

"Oh! he can't be so ve . ry old;" you see, His
 "Oh! It can't be so ve . ry old;" said he, Its

f

age a Romeo re - veals. For a wo . man, says the book, Is as
 charms will ne . ver ne - ver fade. It's not as ancient as the tale, Of

CHO.

age a Romeo re - veals. For a wo . man, says the book, Is as
 charms will ne . ver ne - ver fade. It's not as ancient as the tale, Of

age a Romeo re - veals. For a wo . man, says the book, Is as
 charms will ne . ver ne - ver fade. It's not as ancient as the tale, Of

old as she may look, But a man is as old as he feels. A
 Jo . nah and the whale, Or the jokes that Me . thu - sa . leh made. In

CHO.

old as she may look, But a man is as old as he feels. A
 Jo . nah and the whale, Or the jokes that Me . thu - sa . leh made. In

old as she may look, But a man is as old as he feels. A
 Jo . nah and the whale, Or the jokes that Me . thu - sa . leh made. In

girl re - markd the o . ther morn - ing "Oh! you're a naught.y old man I'm
 Punch, some five - and - twen - ty years a - go, I saw that lit . tle sto - ry

CHO.

girl re - markd the o . ther morn - ing "Oh! you're a naught.y old man I'm
 Punch, some five - and - twen - ty years a - go, I saw that lit . tle sto - ry

girl re - markd the o . ther morn - ing "Oh! you're a naught.y old man I'm
 Punch, some five - and - twen - ty years a - go, I saw that lit . tle sto - ry

told. Said he "I may be naught.y, But I'd have you know, I'm
told. They've got it in a . gain. This week and so It —

CHO.

told. Said he "I may be naught.y, But I'd have you know, I'm
told. They've got it in a . gain. This week and so It —

told. Said he "I may be naught.y, But I'd have you know, I'm
told. They've got it in a . gain. This week and so It —

not so — ve . ry old." z. The
can't be — ve . ry old." 3. I

not so — ve . ry old."

CHO.

not so — ve . ry old."

not so — ve . ry old."

GIR. went in to a shop to buy a cheese, An

GIR. ev er fie kle pal ate to ap - please, Now I

GIR. ne ver did care much, for a Ched - dar or a Dutch, So I

GIR. said I want a Stil ton if you please. I was

The musical score consists of four staves of music. The top staff is for the solo voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "went in to a shop to buy a cheese, An" are written below the notes. The second staff is for the piano, showing a bass clef and a treble clef, with chords and rests indicating the harmonic progression. The third staff follows the same format with lyrics "ev er fie kle pal ate to ap - please, Now I". The fourth staff continues with "ne ver did care much, for a Ched - dar or a Dutch, So I". The fifth staff concludes with "said I want a Stil ton if you please. I was". The piano part includes various dynamics like forte and piano, and specific fingerings such as '1' and '2' over certain notes.

GIR.

wear . ing in my coat some sweet mi . mo . sa, And I

GIR.

drew the fra . grant sprig a tri . fle clo . ser, And the

GIR.

shop . man then I told, Not to send me one too old, He said

GIR.

"No sir!" "Now

GIR. this can't be so very old," said he, It's

GIR. feeling very well and strong, And it's

GIR. looking nice and brown, After sev _ en months in town, It 'll

GIR. join in a top - i _ cal song. It

The musical score consists of four staves of music for voice and piano. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics "this can't be so very old," are followed by a repeat sign and the continuation "said he, It's". The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics "feeling very well and strong," are followed by a repeat sign and the continuation "And it's". The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics "looking nice and brown, After sev _ en months in town, It 'll" are followed by a repeat sign and the continuation of the melody. The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics "join in a top - i _ cal song. It" are followed by a repeat sign and the continuation of the melody.

GIR. takes a lot of ex - er - cise you know, To

GIR. keep it - self free from cold, Just

GIR. now it's prac - tis - ing the cake - walk, so It

GIR. can't be - ve - ry old!" Now

HO. Now

HO. Now

cresc.

f

CHO.

this cant be so very old," said he, "It's feeling very well and
this cant be so very old," said he, "It's feeling very well and
this cant be so very old," said he, "It's feeling very well and

CHO.

strong, And it's looking nice and brown, After seven months in town, It 'll
strong, And it's looking nice and brown, After seven months in town, It 'll
strong, And it's looking nice and brown, After seven months in town, It 'll

CHO.

join in a topical song. It takes a lot of exer-
join in a topical song. It takes a lot of exer-
join in a topical song. It takes a lot of exer-

CHO.

eise you know. To keep it self free from
eise you know. To keep it self free from
eise you know. To keep it self free from

CHO.

cold, Just now it's pract - is - ing the cake walk, so It -
cold, Just now it's pract - is - ing the cake walk, so It -
cold, Just now it's pract - is - ing the cake walk, so It -

CHO.

can't be - ve - ry old.
can't be - ve - ry old.
can't be - ve - ry old.

DANCE.

The image shows four staves of piano sheet music. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, C major, and common time. The music consists of eighth-note chords and eighth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show a rhythmic pattern of eighth-note pairs followed by eighth-note chords. Measures 4-5 continue this pattern. Measures 6-7 show eighth-note chords followed by eighth-note pairs. Measure 8 ends with a forte dynamic. Measures 9-10 show eighth-note chords followed by eighth-note pairs. Measures 11-12 show eighth-note chords followed by eighth-note pairs. Measures 13-14 show eighth-note chords followed by eighth-note pairs. Measures 15-16 show eighth-note chords followed by eighth-note pairs. Measures 17-18 show eighth-note chords followed by eighth-note pairs. Measures 19-20 show eighth-note chords followed by eighth-note pairs. Measures 21-22 show eighth-note chords followed by eighth-note pairs. Measures 23-24 show eighth-note chords followed by eighth-note pairs. Measures 25-26 show eighth-note chords followed by eighth-note pairs. Measures 27-28 show eighth-note chords followed by eighth-note pairs. Measures 29-30 show eighth-note chords followed by eighth-note pairs. Measures 31-32 show eighth-note chords followed by eighth-note pairs. Measures 33-34 show eighth-note chords followed by eighth-note pairs. Measures 35-36 show eighth-note chords followed by eighth-note pairs. Measures 37-38 show eighth-note chords followed by eighth-note pairs. Measures 39-40 show eighth-note chords followed by eighth-note pairs. Measures 41-42 show eighth-note chords followed by eighth-note pairs. Measures 43-44 show eighth-note chords followed by eighth-note pairs. Measures 45-46 show eighth-note chords followed by eighth-note pairs. Measures 47-48 show eighth-note chords followed by eighth-note pairs. Measures 49-50 show eighth-note chords followed by eighth-note pairs. Measures 51-52 show eighth-note chords followed by eighth-note pairs. Measures 53-54 show eighth-note chords followed by eighth-note pairs. Measures 55-56 show eighth-note chords followed by eighth-note pairs. Measures 57-58 show eighth-note chords followed by eighth-note pairs. Measures 59-60 show eighth-note chords followed by eighth-note pairs. Measures 61-62 show eighth-note chords followed by eighth-note pairs. Measures 63-64 show eighth-note chords followed by eighth-note pairs. Measures 65-66 show eighth-note chords followed by eighth-note pairs. Measures 67-68 show eighth-note chords followed by eighth-note pairs. Measures 69-70 show eighth-note chords followed by eighth-note pairs. Measures 71-72 show eighth-note chords followed by eighth-note pairs. Measures 73-74 show eighth-note chords followed by eighth-note pairs. Measures 75-76 show eighth-note chords followed by eighth-note pairs. Measures 77-78 show eighth-note chords followed by eighth-note pairs. Measures 79-80 show eighth-note chords followed by eighth-note pairs. Measures 81-82 show eighth-note chords followed by eighth-note pairs. Measures 83-84 show eighth-note chords followed by eighth-note pairs. Measures 85-86 show eighth-note chords followed by eighth-note pairs. Measures 87-88 show eighth-note chords followed by eighth-note pairs. Measures 89-90 show eighth-note chords followed by eighth-note pairs. Measures 91-92 show eighth-note chords followed by eighth-note pairs. Measures 93-94 show eighth-note chords followed by eighth-note pairs. Measures 95-96 show eighth-note chords followed by eighth-note pairs. Measures 97-98 show eighth-note chords followed by eighth-note pairs. Measures 99-100 show eighth-note chords followed by eighth-note pairs.

N^o 7.

SONG. (Rosalie)

"I'VE COME ALONG TO PARIS."

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Moderato.

Rosalie.

ROS. fun. On ly wor ry and vex a tion;

ROS. Ev 'ry girl to town should run, Just to get a sit u a . . .

ROS. . . tion! Well I told my mother so, And she answerd "Off you go!" So I've

ROS. come a long to Pa ris for a change! Is n't it strange? Aw ful ly

ROS. strange! — Coun .try peo .ple are so fool .ish, And they're much too Sun .day school .ish, So I've

ROS. come a .long to Pa .ris for a change! —

2. Down at home it's work all

day, Ear .ly in the morn they're start - ing!

N^o. 8.

CONCERTED NUMBER.

“THE BEAUTIFUL SPRING.”

Words by

GEORGE GROSSMITH, JUN^r.

Music by

IVAN CARYLL.

Allegro moderato.

Piano.

f very brightly

SOPRANO.

O - pen win - dows, o - pen doors, Sprin_kle tea _leaves on the _floors,

TENOR.

CHO.

O - pen win - dows, o - pen doors, Sprin_kle tea _leaves on the floors,

BASS.

O - pen win - dows, o - pen doors, Sprin_kle tea _leaves on the floors,

f

Cov _er chairs with dain _ty chintz, Cur _tains hang of creamy tints;

CHO.

Cov _er chairs with dain _ty chintz, Cur _tains hang of creamy tints;

Cov _er chairs with dain _ty chintz, Cur _tains hang of creamy tints;

Paint and po - lish, scour and clean, Where the fire was stand a screen,
 CHO. Paint and po - lish, scour and clean, Where the fire was stand a screen,
 Paint and po - lish, scour and clean, Where the fire was stand a screen,
 Di - mi - ty u - pon the stair, Flow_ers, flow_ers ev - 'ry - where.
 CHO. Di - mi - ty u - pon the stair, Flow_ers, flow_ers ev - 'ry - where.
 Di - mi - ty u - pon the stair, Flow_ers, flow_ers ev - 'ry - where.

SOPRANO.

SOP. Ap - ple - blos_soms, sprig of may, Li - lac and la - bur - nam gay,
mf con express

SOP. Hy - a - cinth, and don't for - get Hum - ble Mi - tress Mi - gno_nette,

SOP. Gil - ly - flow'r and mar - gue - rite, But - ter - cup and mea - dow - sweet.

SOP. These the pres_ents she will bring, That is why we wel_come Spring.
cresc.

CHO.

Ap-ple-blos-soms, sprig of may, Li-lac and la - bur-nam gay, Hy-a-cinth, and

CHO.

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite,

cresc.

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite,

cresc.

don't for-get Hum-ble Mis-tress Mi-gno-nette, Gil-ly-flower, and mar-gue-rite,

cresc.

But - ter - cup and mea - dow - sweet. These the pre - sents she will

CHO.

But - ter - cup and mea - dow - sweet. These the pre - sents she will

But - ter - cup and mea - dow - sweet. These the pre - sents she will

ff

bring, That is why we wel - come Spring._____

CHO.

bring, That is why we wel - come Spring._____

bring, That is why we wel - come Spring._____

O - pen win - dows, o - pen doors, Sprin-kle tea - leaves on the floors,

CHO.

O - pen win - dows, o - pen doors, Sprin-kle tea - leaves on the floors,

O - pen win - dows, o - pen doors, Sprin-kle tea - leaves on the floors,

f

Co - ver chairs with dain - ty chintz, Cur-tains hang of cream-y tints;

CHO.

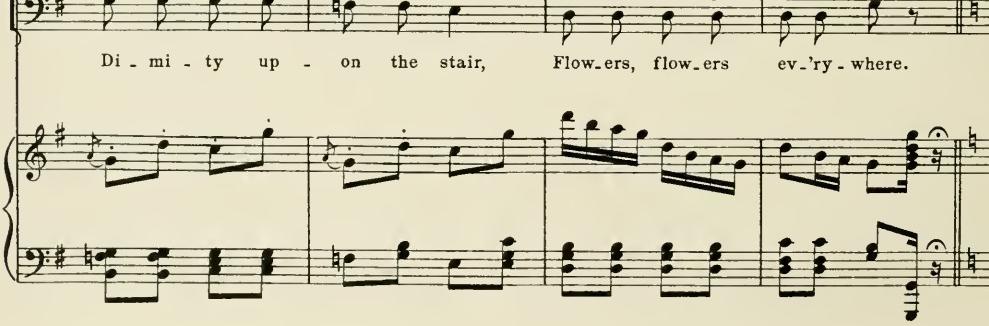
Co - ver chairs with dain - ty chintz, Cur-tains hang of cream-y tints;

Co - ver chairs with dain - ty chintz, Cur-tains hang of cream-y tints;

Paints and pol - ish, scour and clean, Where the fire was stand a screen.
 CHO. Paints and pol - ish, scour and clean, Where the fire was stand a screen.
 Paints and pol - ish, scour and clean, Where the fire was stand a screen.


 A piano accompaniment consisting of two staves. The top staff shows a bass line with eighth-note chords and a treble line with sustained notes. The bottom staff shows a bass line with eighth-note chords.

Di - mi - ty up - on the stair, Flow_ers, flow_ers ev.'ry - where.
 CHO. Di - mi - ty up - on the stair, Flow_ers, flow_ers ev.'ry - where.
 Di - mi - ty up - on the stair, Flow_ers, flow_ers ev.'ry - where.


 A piano accompaniment consisting of two staves. The top staff shows a bass line with eighth-note chords and a treble line with sustained notes. The bottom staff shows a bass line with eighth-note chords.

Moderato.

Moderato.

mf.

Girls.

CLERKS.

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn-ing we have

Have you brought my lunch-eon, lit - tle Mi - di - nette? All the morn-ing we have

GIRLS.

Since your pa-tience has so brave - ly last - ed, Can't it

CLERKS.

fast - ed.

fast - ed.

Girls. last a lit - tle lon - ger yet?

CLERKS. What have you to tempt us?
What have you to tempt us?

Girls. Here's a

CLERKS. Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,

CLERKS. Let - tuc - es and bread, Sand - wich - es of some sau - cis - son,

Girls. slice with such a nice big piece on, Now come and see the mon - keys

Thanks!

CLERKS.

Thanks!

Girls. fed! Please don't eat so fast! Your manners are the worst!

CLERKS.

Girls.

Always take the piece that's near . est.

CLERKS.

mf

Don't stand talk ing: get a corks - screw,

mf

Don't stand talk ing: get a corks - screw,

Girls.

CLERKS.

cresc.

dear . est! We are strug - gling with a thing called thirst!

cresc.

dear . est! We are strug - gling with a thing called thirst!

*cresc.**f*

Girls.

We would like to wan - der un - der_neath the trees, When you've done your lunch - eon -

CLERKS.

mf

Girls.

- par - ty! Thanks!

CLERKS.

Here's your health, my Mi - di_nette! Drink hear - ty! We're

Here's your health, my Mi - di_nette! Drink hear - ty! We're

Girls.

CLERKS.

ready for dessert now, please.

ready for dessert now, please.

1 2 3 4 5 6 7 8

N^o. 9. QUARTET. (Rosalie, Emmy-Lou, Boniface and Stephen-Henry.)

"SWALLOWS."

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON.

Allegro grazioso.

Piano.

The piano accompaniment consists of two staves. The top staff shows a continuous eighth-note pattern in the treble clef. The bottom staff shows a continuous eighth-note pattern in the bass clef. The key signature is G minor (one flat). The time signature is 6/8. Dynamics include 'mf'.

ROSALIE.

1. The

The vocal part for Rosalie begins with a rest followed by a melodic line in the treble clef. The piano accompaniment continues with its eighth-note patterns. The key signature is G minor (one flat).

ROS.

swallow's a dear lit - tle bird, _____ That comes ov - er here in the

The vocal part continues with the melody line. The piano accompaniment provides harmonic support. The key signature remains G minor (one flat).

ROS.

Spring. _____ And ea - ger - ly tries to catch plenty of flies, By

The vocal part concludes the melody line. The piano accompaniment continues with its eighth-note patterns. The key signature remains G minor (one flat).

ROS. darting a - bout on the wing.
EMMY, BONIFACE & STEPHEN.

Up high, he's darting a - bout on the

EM. BON. STE. BONIFACE. wing! Just now with a fuss that's ab - surd, On

build - ing a nest he is bent, I think he be - lieves in a

BON. home in the eaves, Where he has - n't to pay an - y

BON.
rent!

ROSALIE, EMMY & STEPHEN.
Oh, my! oh, my! How

STE.
EM.
ROS.
ALL.
nice not to pay an - y rent! Swal - low!

ALL.
swal - low! Dear lit - tle in - no - cent swal - low!

ALL.
Do - ing your best to get rea - dy a nest, And flut - ter - ing to and

ROS. fro. Ah! Lit - tle in - no - cent

EM.
BON.
STE. fro. Swal - low! swal - low!

ROS. one! You we will fol - low! You're mak - ing love In the

EM.
BON.
STE. There's an ex - am - ple to fol - low! You're mak - ing love In the

ROS. sky up a - bove, So we'll do the same be - low!

EM.
BON.
STE. sky up a - bove, So we'll do the same be - low!



ROSALIE.

2. The



ROS. - swallow is fond of his mate, — But how do you know it will

p

ROS. last? — For have n't I heard that this dear lit - tle bird Is

p

ROS. thought to be aw - ful - ly fast!
 EMMY, BONIFACE & STEPHEN.

Oh, no! he's swift, but he's not a bit

EM.
 BON.
 STE. STEPHEN.

fast! Just watch an - y pair tête-a - tête, There

STE. really is no - thing a - miss. She gets a bit peck'd, but she

STE. does - n't ob - ject, For it's on - ly the same as a

STE. kiss.

ROSLIE, EMMY & STEPHEN. That's so! that's so! A

ROS. EM. STE. peck is as good as a kiss! ALL. Swal - low!

ALL. swal - low! Dear lit - tle in - no - cent swal - low!

ALL. Do - ing your best to get rea - dy a nest, And flut - ter - ing to and

ROS. fro. Ah! Lit - tle in - o - cent

EM.
BON.
STE. fro. Swal - low! Swal - low!

ROS. one! You we will fol - low! You're mak - ing love In the

EM.
BON.
STE. There's an ex - am - ple to fol - low! You're mak - ing love In the

ROS. sky up a - bove, So we'll do the same be - low! _____

EM.
BON.
STE. sky up a - bove, So we'll do the same be - low! _____

DANCE.

The sheet music consists of six staves of musical notation for piano. The key signature is B-flat major (two flats). The time signature is 2/4. The tempo is marked 'mf' (mezzo-forte). The music is divided into six measures by vertical bar lines. The first measure contains a melodic line above a harmonic chord. The second measure features a melodic line above a harmonic chord. The third measure contains a melodic line above a harmonic chord. The fourth measure contains a melodic line above a harmonic chord. The fifth measure contains a melodic line above a harmonic chord. The sixth measure contains a melodic line above a harmonic chord. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure 6 concludes with a double bar line and a repeat sign, followed by a new section starting with a melodic line above a harmonic chord.

N^o. 10.SONG (M^{rs} Girdle) and CHORUS.

"I DON'T KNOW, BUT I GUESS."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro moderato.

M^{rs} Girdle. 

Piano. 

M^{rs} G. 

1. I don't say that husbands are all of them bad, But
 2. I've married my girl to an ex - cel - lent youth, A



M^{rs} G. 

I don't put ve - ry much trust in them;— I've pret - ty good eyes, as I
 law - yer of note is my son - in - law;— Of course he can't al - ways go



Mrs G.

always have had, And ne - ver let people throw dust in them. My
telling the truth, For that sort of thing is a n't done in law! He's

Mrs G.

hus - band comes o - ver to Pa - ris, says he, On bus - ness, a -
bound to give le - gal and pri - vate ad - vice, To a - ny - one

Mrs G.

lone, just for one day He ne - ver tells me what his bus'ness may
car - ing to fee him, And la - dries who some of them look ve - ry

Mrs G.

be, Or why it is done on a Sun - day! I
nice, Are con - stan - tly call - ing to see him! And

Mrs G.

found in his pocket a bill for a hat, And what do you think is the
when one comes out with her veil off her face, Per - haps they were on - ly dis -

REFRAIN.

Mrs G.

meaning of that? Well, well, how can I tell? I am
- cusing her case. Well, well, how can I tell? For her

Mrs G.

not Sherlock Holmes I con - fess, But I heard him re - peat in his
hair's in a bit of a mess, And when pow - der I note on the

CHORUS.

Mrs GIRDLE.

Mrs G.

sleep"Margue - rite!"And of course I don't know Um, um, um, um! But I
sleeve of his coat, Well of course I don't know Um, um, um, um! But I

CHORUS.

Mrs G.

guess, oh; I guess! Well, well,
guess, oh; I guess! Well, well,

MRS GIRDLE.

CHO.

how can we tell? Tho' we have an i - dea more or less! Then he
how can we tell? Tho' we have an i - dea more or less! On the

CHORUS.

Mrs G.

murmur'd at tea "Oh my little Ma - rie!" Well of course I don't know! Well, of
waistcoat he wears, Are some long gold-en hairs. Well, of course I don't know! Well, of

8

CHO.

course we don't know, but we guess, oh! we guess
course we don't know, but we guess, oh! we guess

Rd. * Rd. * Rd. *

8

Mrs G.

Mrs G. *(mf)*

Mrs GIRDLE.

3. My son - in - law has such a cu - ri - ous way, In
4. I'm fond of the land and the peo - ple of France, They

Mrs G.

spite of my watch - ing and scold - ing him; As soon as it's sun - ny in
have such an af - fa - ble way with them; I go to their plays if I've

Mrs G.

April or May, He's off, and in fact, there's no hold - ing him. He
ever a chance, But still I'm not ve - ry au fait with them; I

Mrs G.

says that when swal - lows ap - pear in the sky, And blue-bells are
went to one piece I had not seen be - fore, Just one of their

MP2 G.

out in the hol - low, _____ He goes for a ramble with no - bo dy
com - e dy dra - mas, _____ The cur - tain went up_a ho - tel corri -

Mrs G.

by, A nice lit - tle sto - ry to swal - low! _____ No
dor, The he - ro came on in py - ja - mas! _____ I

MP2 G.

doubt you will pick up a blue_bell my friend, She may be a belle with an
thought I was sa - fer in go - ing a - way, So if you would like to know

REFRAIN.

Mrs G.

eat the end! Well, well, well, how can I tell? He may
more of the play — Well, well, how can I tell? Though the

Mrs G.

go af - ter cowslips or cress; When he walks a_mong trees There is
piece was a Pa - ris suc - cess; For you see I had gone, When the

Mrs G.

CHORUS.

MRS GIRDLE.

no one that sees, So, of course I don't know, Um, um, um, um, um! But I
la - dies came on, So, of course I don't know, Um, um, um, um, um! But I

Mrs G.

CHORUS.

guess, oh! I guess! Well, well,
guess, oh! I guess! Well, well,

MRS GIRDLE.

CHO.

how can we tell? Tho' we have an idea more or less!
If he's But I
how can we tell? Tho' we have an idea more or less!

CHORUS.

MRS G.

seen after dark With a dear in the park, Oh, of course I don't know! Oh, of
hear that the plot Was a lit tle bit hot, Well, of course I dont know! Well, of

CHO.

course we dont know, but we guess, oh! we guess!
course we dont know but we guess, oh! we guess!

No. 11.

CONCERTED NUMBER. (Clients.)

Words by
GEORGE GROSSMITH, JUN^r

Music by
IVAN CARYLL.

Tempo di Valse, not too fast.

Piano.

CHORUS.

CHO.

- diste - mo - dese, She has done — her best, To make us look all most ex -

CHO.

- qui - site - ly dressed! And though you go searching from West — to East, You'll

CHO.

ne - ver find such a mo - dese mo - diste! That mo - dese mo -

cres:

CHO.

- diste Has pre - pared — this feast, It rests with the Rab - bi the

CHO.

Par - son, or Priest, For when you are mar - ried, and set - tled, and

mf cres:

CHO.

blessed, Your hus - band can pay the mo - diste mo - dese.

Musical score for piano and voice, page 99. The piano part consists of four staves in G major, 2/4 time. The vocal part begins with a melodic line.

SOLO.

Wear al - pa - cas or drills! With no

Continuation of the musical score. The vocal part continues with "Wear al - pa - cas or drills! With no" followed by a dynamic marking "mf".

Solo.

Continuation of the musical score. The vocal part continues with "flounces or frills, If you're in for a day of ex - er - tion,"

Solo.

Continuation of the musical score. The vocal part continues with "But sup - pose you would hark, To the Sa - lon or park, Wear a"

Solo. something with creamy inser - tion; Though a mousse line de -

Solo. soie, is the thing for the Bois. *And is sure to ex - cite ad mi -

Solo. ra - tion; Still a girl may e - merge, In the sim - plest of

Solo. serge, If its built on a silk foun - da - tion. Though a
CHO. Though a

Solo. mousse.line - de - soie, Is the thing for the Bois, And is sure to ex -

CHO. mousse.line - de - soie, Is the thing for the Bois, And is sure to ex -

Solo. cite ad - mi - ra - tion. Still a girl may e - merge, In the

CHO. cite ad - mi - ra - tion. Still a girl may e - merge, In the

Solo. sim - plest of serge, If it's built on a silk foun - da - tion.

CHO. sim - plest of serge, If it's built on a silk foun - da - tion.

Solo.

Now a taf - fe - ta plain, Or a

Solo.

sa - tin à laine, Is ef - fec - tive with lace ap - pli - qué.

Solo.

But I'm per - fect - ly sure, In a chif - fon ve - lours, I could

Solo. con quer the world in a day; And I can't under -

Solo. stand, The dis may in the land, At the War Of fice ad mi nis -

Solo. tra tion. For I heard from a man Who'd in spect ed the

Solo. plan, That it's built on a silk foun da tion. And I

Cho. Oh! she

Solo. can't un . der . stand, The dis . may in the land, At the War Of . fice ad . minis . tra . tion.

CHO. can't un . der . stand, The dis . may in the land, At the War Of . fice ad . minis . tra . tion.

Solo. For I heard from a man Who'd in . spected the plan, That it's built on a

CHO. For she heard from a man Who'd in . spected the plan, That it's built on a

Solo. silk foun . da - tion. Built on silk foun . da - tion.

CHO. silk foun . da - tion. Built on silk foun . da - tion.

DANCE.

Grazioso

NO. 12.

MARCH SONG. (Babori.) and CHORUS.

COQUIN DE PRINTEMPS!

Words by
GEORGE GROSSMITH, JUN^T

Music by
IVAN CARYLL.

Piano.

Tempo di Marcia.

BABORI.

1. When the Au - tumn leaves are fall - ing,
2. Stern - ly ev - 'ry sense re - fu - ses

BAB.

I can hear my con - sci - ence call - ing: Du - ty waits for
To be wak - end by the Mu - ses, While the snow lies

me, - round; Van - ish all the bars be - tween us.
Men - dels sohn is un - me - lo - dious,

BAB.

For the pres - ent — fare - well, Ve - nus, Wine, and Mel - o - .
Of - fenbach to me is o - dious, Ver - di has no - .

dy. I a - ban - don Jane's ca - res - ses,
sound; Though to rouse me you may choose a - .

Kit - ty's eyes and Maud - ie's tres - ses, Hold me in no - .
March by Sup - pé or by Sou - sa, On deaf ears 'twill - .

thrall. But tho' Kit - ty, Maud and Jane, In
fall; In the win - ter I will urge That - .

BAB.

win - ter smile at me in vain, In Spring I a - dore them
ev - ery mel - o dy's a dirge, In Spring I ap - plaud them

REFRAIN.

BAB.

all. _____ I'm fond of
all. _____ Mo - - - - zart can

BAB.

a - ny blonde, If a - ny blonde be fond of
fill my heart, At his com - mand I smile or

BAB.

me; _____ Ill let a sweet bru - nette _____
weep; Wag - ner my soul will stir,

BAB.

Come walk - ing in my com - pa - ny;
— Or soft - ly soothe that soul to sleep;

BAB.

I'll smile a lit - tle while, at a - ny
Gou - nod will still me, though with Mes - sa -

BAB.

shade of maid you bring; I'll
- ger I sway and swing; My

BAB.

kiss that one or this I'm not ca - pri cious in the
own pet gra - ma - phone Is nev - er rus - ty in the

BAB.

Spring.
Spring.

He's fond of a - ny blonde,
Mo - zart can fill his heart.

cres:
ff

CHO.

He's fond of a - ny blonde,
Mo - zart can fill his heart.

He's fond of a - ny blonde,
Mo - zart can fill his heart.

— Of a - ny blonde so fond is he,
— At his com - mand hell smile or weep;

CHO.

— Of a - ny blonde so fond is he,
— At his com - mand hell smile or weep;

— Of a - ny blonde so fond is he,
— At his com - mand hell smile or weep;

Piano accompaniment with bass line and eighth-note chords.

He'll let a sweet bru - nette, — Go walk - ing in his
 Wag ner his soul can stir, — Or soft - ly soothe that

CHO.

He'll let a sweet bru - nette, — Go walk - ing in his
 Wag ner his soul can stir, — Or soft - ly soothe that

He'll let a sweet bru - nette, — Go walk - ing in his
 Wag ner his soul can stir, — Or soft - ly soothe that

He'll smile a lit - tle while -
 soul to sleep; — Gou nod will still him, though

com - pa - ny; — He'll smile a lit - tle while -
 soul to sleep; — Gou nod will still him, though

com - pa - ny; — He'll smile a lit - tle while -
 soul to sleep; — Gou nod will still him, though

com - pa - ny; — He'll smile a lit - tle while -
 soul to sleep; — Gou nod will still him, though

— At a . . . shade of maid you bring.
 — With Mes . sa . ger he sway and swing.

CHO.

— At a . . . shade of maid you bring.
 — With Mes . sa . ger he sway and swing.

— At a . . . shade of maid you bring.
 — With Mes . sa . ger he sway and swing.

He'll kiss that one or this, — He's not ca - pricious
 His own pet gra - ma - phone — is nev - er rus - ty

CHO.

He'll kiss that one or this, — He's not ca - pricious
 His own pet gra - ma - phone — is nev - er rus - ty

He'll kiss that one or this, — He's not ca - pricious
 His own pet gra - ma - phone — is nev - er rus - ty

CHO.

in the Spring.
in the Spring.
in the Spring.
in the Spring.
in the Spring.

mf

BABORI.

3. When the chills of win . ter rack us, I will turn my

p

BAB.

back on Bac . chus, And his vi . nous schemes;

p

BAB.

Walter for my thirst suffices, No greenfairy me en . ti . ces

In Ho - garth . ian dreams.

For a stoup of choice A . ya - la, Crim . son Beaune, or old Mar . sa - la,

I will nev - er call.

p

cres:

mf

The musical score consists of four systems of music for voice and piano. The vocal line is in soprano C major, common time. The piano accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand. The vocal parts include lyrics in italics. Measure numbers are present above the vocal line in the first system. Articulation marks like *p*, *cres:*, and *mf* are included. The score is set on five-line staves with a treble clef for the vocal part.

BAB.

In the winter I may think No wine is fit for me to drink, In

BAB.

Spring I can drink them all.

cres.

sf

REFRAIN.

BAB.

Bring me some Burgundy, The vintage

p

BAB.

that I love so well;

BAB.

White wine from Riv - er Rhine, — Or match - less

Nec - tar of Mo - selle; —

Then some Heid - sieck or Mumm, — Of cu - véc

rare when - e'er I ring. —

BAB.

Bring too some "Moun . tain Dew" With spark . ling

BAB.

wa . ter from the Spring.

Bring him some Bur . gun . dy, The vin . tage

CHO.

Bring him some Bur . gun . dy, The vin . tage

Bring him some Bur . gun . dy, The vin . tage

that he loves so well; White

CHO.

that he loves so well; White

that he loves so well; White

wine from Riv - er Rhine, Or match-less nec - tar of Mo -

CHO.

wine from Riv - er Rhine, Or match-less nec - tar of Mo -

wine from Riv - er Rhine, Or match-less nec - tar of Mo -

selle; Then some Heid - sieck or Mumm,

CHO.

selle; Then some Heid - sieck or Mumm,

selle; Then some Heid - sieck or Mumm,

22542 S.C.

CHO.

— Of cu - vée rare when e'er he ring —
 — Of cu - vée rare when e'er he ring —
 — Of cu - vée rare when e'er he ring —

CHO.

— Bring, too, some "Moun - tain Dew" —
 — Bring, too, some "Moun - tain Dew" —
 — Bring, too, some "Moun - tain Dew" —

CHO.

— With spark ling wa ter from the spring. —
 — With spark ling wa ter from the spring. —
 — With spark ling wa ter from the spring. —

N^o 13.

DUET.—(Rosalie and Girdle.)

"DELIGHTS OF LONDON."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro.

§

Rosalie.

Rosalie.

Piano.

ROSALIE.

GIRDLE.

ROSALIE.

ROS.

1. I'd like to go on a London spree Then come with me! I'll
 2. Of London life I am curi - ous, Then take a 'bus, An

ROS.

GIRDLE.

BOTH.

ROS.

come to tea. Of course I want a nice one What price one? What
 om - ni - bus!(GIRL) lot you will pick up hence For two - pence! For

ROS.

GIRDLE.

ROSALIE.

GIRDLE.

BOTH.

price one? We're bound to drop on a tea - shop near That is - n't dear, That
 two-pence!(ROS) I'll go on top, in a gar - den chair.(GIRL) The dri - ver's there!(ROS) The

BOTH.

ROS.

is - n't dear, It's what we've ev'ry - one done In London, In London.
 dri - ver's there! You sit down just be - hind him, And mind him! *I'll* mind him!
(You)



Tempo di Valse.
(During Dialogue.)



Allegro.

BOTH.

Come for a Lon - don spree, If you would like a
 Come for a Ci - ty ride, That is the thing for

BOTH.

lark, Try a tea - shop, A. B. C. shop, Just like a Lon - don
 you; Bet a fi - ver that the dri - ver Tells you a lot that's

BOTH.

clerk. If you at - tempt to tip, All of the girls will frown, It's
 new. Stick to a seat outside, Mind that you don't fall down, You'll

BOTH.

real ly rip ping When they don't have tip ping, At a tea - shop up in town!
 know the bus es and the com pli cated cus ses Of the dri vers up in town! >

§

>

ROSALIE.

GIRDLE.

3. I'm always fond of a little dance When I've the chance You'll
4. (GIR.) You may some day be a London nurse (ROS) I might do worse (GIR.) A

ROS.

BOTH.

GIR.

get the chance! You'll find in all po - si - tions Mu - si - cians Mu -
great deal worse! (ROS) And I should walk out, may - be, With ba - by. With

GIRDLE.

BOTH.

si - cians! Pi - a - no or - gans - you can meet Up
ba - by! (ROS) I'd like to look at the Pa - lace Yard And

ROSALIE.

a - ny street, That will be sweet, I'll dance while you are
see the guard. (GIR) You'd see the guard, In all his man - ly

BOTH.

mind - ing, The grind - ing, The grind - ing.
beau - ty, On du - ty, On du - ty.

Tempo di Valse.

During dialogue

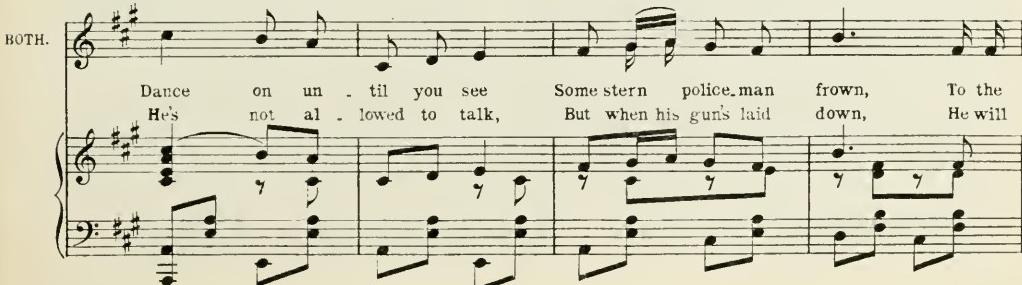
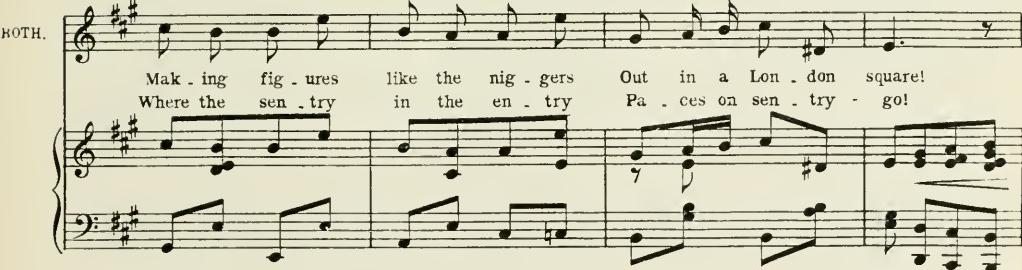


Allegro.

BOTH.

Come for a gratis free Cake-walk in o - pen air,
 Come for a lit - tle walk, Saunter - ing to and fro,

Mak - ing fig - ures like the nig - gers Out in a Lon - don square!
 Where the sen - try in the en - try Pa - ces on sen - try - go!



BOTH.

gay pi - a - no of a bold i - tal - i - a - no In the streets of Lon - don
look be - witching when his cane he's switch ing With the nic - est nurse in

BOTH.

town!
town!

N^o 14.

FINALE—ACT I.

Words by
PERCY GREENBANK.

Music by
IVAN CARYLL.

Piano. Allegro ben marcato.

Here is news that's

Here is news that's

Here is news that's

really very un - pleas - ant!

We've been pa-tient - ly

really very un - pleas - ant!

We've been pa-tient - ly

really very un - pleas - ant!

We've been pa-tient - ly

wait - ing all the day,— But our
 CHO. wait - ing all the day,— But our
 wait - ing all the day,— But our

time is wast ed up to the pres ent— Monsieur Babouri

CHO. time is wast ed up to the pres ent— Monsieur Babouri
 time is wast ed up to the pres ent— Monsieur Babouri

has to go a - way! No le-gal ad -

CHO. has to go a - way! No le-gal ad -

has to go a - way! No le-gal ad -

- vi - ser Could be wi - ser; We like to con -

CHO. - vi - ser Could be wi - ser; We like to con -

- vi - ser Could be wi - ser; We like to con -

- sult him when we can; Oh! tell us, why
 CHO. - sult him when we can; Oh! tell us, why
 - sult him when we can; Oh! tell us, why


 A piano accompaniment consisting of two staves. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Both staves feature eighth-note patterns primarily consisting of eighth-note pairs and sixteenth-note pairs.

is he Such a bu - sy, bu - - -
 CHO. is he Such a bu - sy, bu - - -
 is he Such a bu - sy, bu - - -


 A piano accompaniment consisting of two staves. The top staff shows a treble clef and a key signature of one sharp. The bottom staff shows a bass clef and a key signature of one sharp. Both staves feature eighth-note patterns primarily consisting of eighth-note pairs and sixteenth-note pairs.

- sy man. Here is
 CHO. - sy man. Here is
 - sy man. Here is

news that's re - al - ly ve - ry un - pleas - ant;
 CHO. news that's re - al - ly ve - ry un - pleas - ant;
 news that's re - al - ly ve - ry un - pleas - ant;

We've been pa-tien-tly wait - ing all the day, —

CHO.

We've been pa-tien-tly wait - ing all the day,

We've been pa-tien-tly wait - ing all the day, —

Now we'll have to go, we'll have to go a - way!

CHO.

Now we'll have to go, we'll have to go a - way!

Now we'll have to go, we'll have to go a - way!

Allegretto.



MRS GIRDLE.

MRS G. Let 'em think we're go - ing to Bou - logne, Pretty spot!

Musical score for Mrs. Girdle's first verse. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The dynamic is marked 'p'.

MRS G. If the sim - ple truth were real - ly known— We are not!

Musical score for Mrs. Girdle's second verse. The vocal line continues with eighth-note patterns. The piano accompaniment consists of eighth-note chords.

MRS G. Gir - dle why don't you Tra - vel with us too?

Musical score for Mrs. Girdle's third verse. The vocal line and piano accompaniment continue in the established style.

Andantino.
GIRDLE.

MUS. G.

You could sniff in plen - ty of o - zone - Yes a lot!

My

GIR.

love! I'm ra - ther in - dis - posed to - day, So with the chil - dren I had

GIR.

bet - ter stay! So with the chil - dren I had bet - ter

GIR.

stay! Could I leave these ten - der two, Stephen - Henry, Emmy - Lou - With their

GIR.

in - no - cence and grace - In this un - en - light - end place? When the

GIR.

voice of con - science spoke, Could I treat it as a joke?

GIR.

No! a fa - ther's heart for - bids, I will stop and mind the —

GIR.

kids!

BABORI.

Ah!

dim.

BAB. so you're off, a change of air My lit - tle lit - tle

BAB. wif - ey seeks! You'll come back look - ing still more fair, With

BAB. ros - es on your cheeks!

SOPRANO.

CHO.

TENOR.

BASS.

And so she's off, a change of air His
 And so she's off, a change of air His
 And so she's off, a change of air His

cresc. f

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

CHO.

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

lit - tle lit - tle wif - ey seeks. Ah yes! in - deed the

truth he speaks, She'll soon have ros - es on her cheeks!

CHO.

truth he speaks, She'll soon have ros - es on her cheeks!

truth he speaks, She'll soon have ros - es on her cheeks!

Moderato.

mf con express.

DULCIE.

DUL.

BARONESS.

BAR¹

I must - n't now be seen with you, I'll

BAR²

meet you by and by; And don't forget our rendezvous, The

BAR³

Crimson But - ter - fly!

22542 S.C.

He's fond of a ny blonde — Of a ny blonde so fond is

CHO.

He's fond of a ny blonde — Of a ny blonde so fond is

He's fond of a ny blonde — Of a ny blonde so fond is

ff

he, — He'll let a sweet bru . nette — come walking

CHO.

he, — He'll let a sweet bru . nette — come walking

he, — He'll let a sweet bru . nette — come walking

in his com - pa - ny, _____ He'll smile a

CHO. in his com - pa - ny, _____ He'll smile a

in his com - pa - ny, _____ He'll smile a

in his com - pa - ny, _____ He'll smile a

little while _____ at a ny shade of maid you bring, _____

CHO. little while _____ at a ny shade of maid you bring, _____

little while _____ at a ny shade of maid you bring, _____

He'll kiss that one or this, — He's not ca - pricious in the

CHO.

He'll kiss that one or this, — He's not ca - pricious in the

He'll kiss that one or this, — He's not ea - pricious in the

1. 2.

Spring. Spring.

CHO.

Spring. Spring.

Spring. Spring.

N^o 15.Act II.

OPENING CHORUS.

Words by
PERCY GREENBANK.

Music by
LIONEL MONCKTON

Allegro Vivace.

Piano.

cres: *poco* *poco*

CHO.

If you're tired of hav.ing your
 If you're tired of hav.ing your
 If you're tired of hav.ing your

meals, _____ Mid the noise and the traf.fic of town.

CHO. meals, _____ Mid the noise and the traf.fic of town,

meals, _____ Mid the noise and the traf.fic of town,

You should make up your mind to run down, To this

CHO. You should make up your mind to run down, To this

You should make up your mind to run down, To this

pri.mi.tive,pri.mi.tive spot, You should make up your mind to run down, To this

CHO. pri.mi.tive,pri.mi.tive spot, You should make up your mind to run down, To this

pri.mi.tive,pri.mi.tive spot, You should make up your mind to run down, To this

pri . mi . tive, pri . mi . tive spot. In the air of the coun . try one feels,

CHO.

pri . mi . tive, pri . mi . tive spot. In the air of the coun . try one feels,

pri . mi . tive, pri . mi . tive spot. In the air of the coun . try one feels,

More in . clin ed for a nice tête à tête,

CHO.

More in . clin ed for a nice tête à tête,

More in . clin ed for a nice tête à tête,

And a me . nu that's quite up to date, — They have

CHO.

And a me . nu that's quite up to date, — They have

And a me . nu that's quite up to date, — They have

CHO.

certain . ly, cer . tain . ly got. — And a me . nu that's quite up to date, — They have
 cer . tain . ly, cer . tain . ly got. — And a me . nu that's quite up to date, — They have
 cer . tain . ly, cer . tain . ly got. — And a me . nu that's quite up to date, — They have

cer . tain . ly, cer . tain . ly got. — A me . nu that's up to date you'll
 cer . tain . ly, cer . tain . ly got. — A me . nu that's up to date you'll
 cer . tain . ly, cer . tain . ly got. — A me . nu that's up to date you'll

find they have got. — The Crimson But . ter - fly. — Is the
 find they have got. — The Crimson But . ter - fly. — Is the
 find they have got. — The Crimson But . ter - fly. — Is the

CHO.

place for you to try, The waiters are obliging, And the
 place for you to try, The waiters are obliging, And the
 place for you to try, The waiters are obliging, And the

CHO.

pri - ces aren't too high, You'll find out by and by, Your
 pri - ces aren't too high, You'll find out by and by, Your
 pri - ces aren't too high, You'll find out by and by, Your

CHO.

wants they'll sa - tis - fy, So come and dine, Be -neath the sign, Of the
 wants they'll sa - tis - fy, So come and dine, Be -neath the sign, Of the
 wants they'll sa - tis - fy, So come and dine, Be -neath the sign, Of the

CHO.

Crimson Butter - fly.

Crimson Butter - fly.

Crimson Butter - fly.

Moderato. *mf*

A saunter un . der . neath the trees, To

Moderato.

rouse a fail ing ap - pe tite. Then back, to or der what you please, At

22542 s.c.

ta - bles deck'd in snow - y white, Ah!

CHO.

A first-rate vin - tage in your glass, And

A first-rate vin - tage in your glass, And

CHO.

A pleas. ant eve . ning you will pass, When

soon con - ten - ted - ly you'll sigh, A pleas. ant eve . ning you will pass, When

soon con - ten - ted - ly you'll sigh, A pleas. ant eve . ning you will pass, When

CHO.

at the Crimson But - ter - fly.

at the Crimson But - ter - fly.

at the Crimson But - ter - fly.

Tempo I.

The Crim - son But - ter - fly, Is the
 CHO. The Crim - son But - ter - fly, Is the
 The Crim - son But - ter - fly, Is the

place for you to try. The wait - ers are o - blig - ing, And the
 CHO. place for you to try. The wait - ers are o - blig - ing, And the
 place for you to try. The wait - ers are o - blig - ing, And the

pri - ces aren't too high. You'll find out by and by. Your
 CHO. pri - ces aren't too high. You'll find out by and by. Your
 pri - ces aren't too high. You'll find out by and by. Your

wants they'll sa - tis - fy, So come and dine, Be -neath the sign, Of the

CHO.

wants they'll sa - tis - fy, So come and dine, Be -neath the sign, Of the

wants they'll sa - tis - fy, So come and dine, Be -neath the sign, Of the

Crim - son But - ter - fly.

CHO.

Crim - son But - ter - fly.

Crim - son But - ter - fly.

CHO.

CHO.

CHO.

N^o 16.

SONG.—(Felix) and CHORUS.

"TRÈS BIEN, MONSIEUR."

Words by
GEORGE GROSSMITH, JUN^r

Music by
IVAN CARYLL.

Moderato.

Felix.

Musical score for Felix and Piano. The piano part starts with a dynamic of *mf*. The vocal line begins with a short rest followed by a melodic line.

Piano.

Musical score for Felix and Piano. The vocal line continues with a melodic line. The piano part features eighth-note chords. The vocal line begins with a short rest followed by a melodic line.

1. If the mys - teries you're ea - ger to un -
2. Now I nev - er real -ly knew what "a - la

FEL.

Musical score for Felix and Piano. The vocal line continues with a melodic line. The piano part features eighth-note chords. The vocal line begins with a short rest followed by a melodic line.

- ra - vel, Of the world and all the do - ings of the day. It is
carte" meant, Un - til sev -'ral years a wait - er I had been. To a

Musical score for Felix and Piano. The vocal line continues with a melodic line. The piano part features eighth-note chords. The vocal line begins with a short rest followed by a melodic line.

FEL.

quite une . ces.sa . ry far to travel, Ask a waiter in a pop . u.lar ca .
pri .vate and partic . u.lar a . part.men.t, Where some won . ders through the key.hole I have

FEL.

fé, Though he is . n't al . ways truth . ful, no, far from it, There is
seen. If you on . ly ex . er .cise the right dis . cre .c tion, Choose the

FEL.

wis . dom in the sto . ries he re .la .tes, Though the mount .ain won't come al .ways to Ma .
pro .per time to car .ry in the plates, You will soon make ra .pid strides in your pro .

FEL.

ho .met, Yet ev .ry .thing will come to him who
.fes .sion, For ev .ry .thing will come to him who

Allegro.

FEL.

waits.
waits.

Bon

FEL.

soir Mon sieur, Bon soir Madame, et bon soir Mademoiselle,

FEL.

take your hat, I take your coat, I take your wet "om brel le," Some

FEL.

soup for one, some fish for two, "Vin ordinaire" for three, And

FEL.



Bon

CHO.

Bon

Bon



CHO.

soir Monsieur, bon soir Ma.dame, et bon soir Made.moi sel.le, I

soir Monsieur, bon soir Ma.dame, et bon soir Made.moi sel.le, I

soir Monsieur, bon soir Ma.dame, et bon soir Made.moi sel.le, I



CHO.

take your hat, I take your coat, I take your wet om - brel - le, Some
 take your hat, I take your coat, I take your wet om - brel - le, Some
 take your hat, I take your coat, I take your wet om - brel - le, Some

CHO.

soup for one, some fish for two, vin or . di . naire for three, And
 soup for one, some fish for two, vin or . di . naire for three, And
 soup for one, some fish for two, vin or . di . naire for three, And

CHO.

don't for - get the om - elette, Très bien mon - sieur, si, si.
 don't for - get the om - elette, Très bien mon - sieur, si, si.
 don't for - get the om - elette, Très bien mon - sieur, si, si.

DANCE.

The sheet music consists of six staves of musical notation for piano. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff begins with a melodic line over a harmonic bass. The third staff shows a continuation of the melodic line with a dynamic marking "cres.". The fourth staff features a rhythmic pattern with a dynamic "ff". The fifth staff shows a melodic line with a dynamic "ff". The sixth staff concludes the piece with a melodic line.

DUET. (Rosalie, and Boniface) and CHORUS.

"THE NICE NEW PARASOL."

Words by

ADRIAN ROSS.

Music by

LIONEL MONCKTON.

Allegretto.

Piano.

The musical score consists of four staves. The top staff is for the Piano, marked 'f' (fortissimo). The second staff is for Rosalie, starting with a rest. The third staff is for Boniface, also starting with a rest. The bottom staff is for the Chorus, starting with a rest. The vocal parts begin with lyrics at the end of the first system. The piano part continues throughout, providing harmonic support.

ROSALIE.

1. When

ROS.

I was a child a bout so high, And feed ing the ducks and
(BON.) I have been slav ing at my desk At wea ri some le gal

CHORUS.

chick - ens! The chick - ens! The chick - ens! Tra,
(BON.) cas - es! At cas - es! At cas - es! Tra,

ROSALIE.

CHO. la, la, la, la, la, la! If ev - er I get to
 la, la, la, la, la! (BONIFACE.) I long for a lane that's

CHORUS.

ROS. town, said I, You'll see that I'll play the dick - ens! The
 (BON) pic - turesque And fit - ted for fond em - bra - ces! Em -

CHO. dick - ens! The diek - ens! Tra, la, la, la, la, la,
 - bra - ces! Em - bra - ces! Tra, la, la, la, la, la,

ROSALIE.

CHO. la! I'll know a lot of nice young men, And
 la! (BONIFACE.) I've brought my girl to a ru - ral scene, But

ROS. I'll be dressed like a lady then!
 (BON.) still a bar - ri - er comes be - tween!

ROS. Oh! tol de rol de rol! Said
 (BON.) Oh! tol de rol de rol! In

ROS. I to my old doll, I'll come back soon on an
 (BON.) lanes where lov - ers loll, It does get so in the

ROS. af - ter noon With a nice new par - a - sol!
 (BON.) way you know, Does that awk - ward par - a - sol!

CHO. - - - - - Oh!
 - - - - - Oh!

CHO. tol de rol de rol, Said she to her old doll, She'd
 tol de rol de rol, In lanes where lov'ers loll, It
 tol de rol de rol, Said she to her old doll, She'd
 tol de rol de rol, In lanes where lov'ers loll, It

CHO. come back soon On an af - ter noon, With a nice new pa - ra -
 would get hot, if a girl had not Such a nice new pa - ra -
 come back soon On an af - ter noon, With a nice new pa - ra -
 would get hot, if a girl had not Such a nice new pa - ra -

CHO. - sol -
 - sol -
 - sol -

1. BONIFACE. § 2.
2. When

DANCE.

A five-stave musical score for piano, labeled "DANCE." at the top. The score consists of two systems of music. Each system has a treble clef, a key signature of one sharp (F#), and a common time signature. The first system contains measures 1 through 4. The second system begins with a repeat sign and contains measures 5 through 8. The piano's right hand is primarily responsible for the melodic line, while the left hand provides harmonic support with sustained notes and chords. Measure 8 concludes with a final chord.

Piano sheet music in G major, 2/4 time. The music consists of five staves:

- Staff 1 (Treble): Starts with eighth-note pairs. Includes slurs and grace notes.
- Staff 2 (Bass): Features eighth-note pairs and sixteenth-note patterns.
- Staff 3 (Treble): Starts with eighth-note pairs. Includes slurs and grace notes.
- Staff 4 (Bass): Features eighth-note pairs and sixteenth-note patterns.
- Staff 5 (Treble): Starts with eighth-note pairs. Includes slurs and grace notes. A dynamic marking *f* is placed above the staff.
- Staff 6 (Bass): Features eighth-note pairs and sixteenth-note patterns.
- Staff 7 (Treble): Starts with eighth-note pairs. Includes slurs and grace notes.
- Staff 8 (Bass): Features eighth-note pairs and sixteenth-note patterns.
- Staff 9 (Treble): Starts with eighth-note pairs. Includes slurs and grace notes.
- Staff 10 (Bass): Features eighth-note pairs and sixteenth-note patterns.

NO. 18.

SONG (Rosalie) and CHORUS.

"ALICE SAT BY THE FIRE"

Words by
LESLIE MAYNE.Music by
LIONEL MONCKTON.

Audante.

Piano.

ROSLIE.

ROS.

1. There once was a dear little girl, you must know: You've
2. Now Alice grew up in the very same way, And

ROS.

heard of such girls, I think! _____ She was n't called Daisy, or
got just a wee bit fat, _____ She would watch an old hen on her

ROS.

Tri-xie, or Flo, She did n't know how to wink. _____ She was
nest and she'd say, "If I on - ly could sit like that!" _____ But

ROS.

real - ly so good and so pla - cid at heart, She ne - ver felt firm on her
sit - ting de - mure - ly be - came her so well, She captured a youth un - a -

rit.

ROS.

feet; — She would not take a walk, And it bored her to talk, But the
wares; — Though they met at a ball, She would not dance at all, But she

colla voce

REFRAIN.
a tempo

ROS.

way she sat down was quite sweet! — A - lice, A - lice,
sat all the night on the stairs. — A - lice, A - lice,

a tempo

ROS.

ne - ver bore ma - lice, Peace was her one de - sire; — Her
ne - ver bore ma - lice, So when he came to tea, — She

ROS. sisters would go and play games you know, But A - lice sat by the
gave him her chair in the cor - ner there, And A - lice sat on his

mf CHORUS.

ROS. fire, ——— Alice, Alice, ne - ver bore ma - lice,
knee! ——— Alice, Alice, ne - ver bore ma - lice,

mf SOLO.

CHO. Peace was her one de - sire, ——— In the li - bra - ry nooks there were
So when he came to tea, ——— She gave him her chair in the

ALL.

ROS. such nice books, So A - lice sat by the fire! ———
cor - ner there, And A - lice sat on his knee. ———

ROS.

3. The

ROS.

marriage was settled one fine aft-er noon, And off for the ring he

ROS.

rushed. — They put up the banns at a church ve - ry soon, And

ROS.

A lice sat there and blushed! — But aft er the wedding her

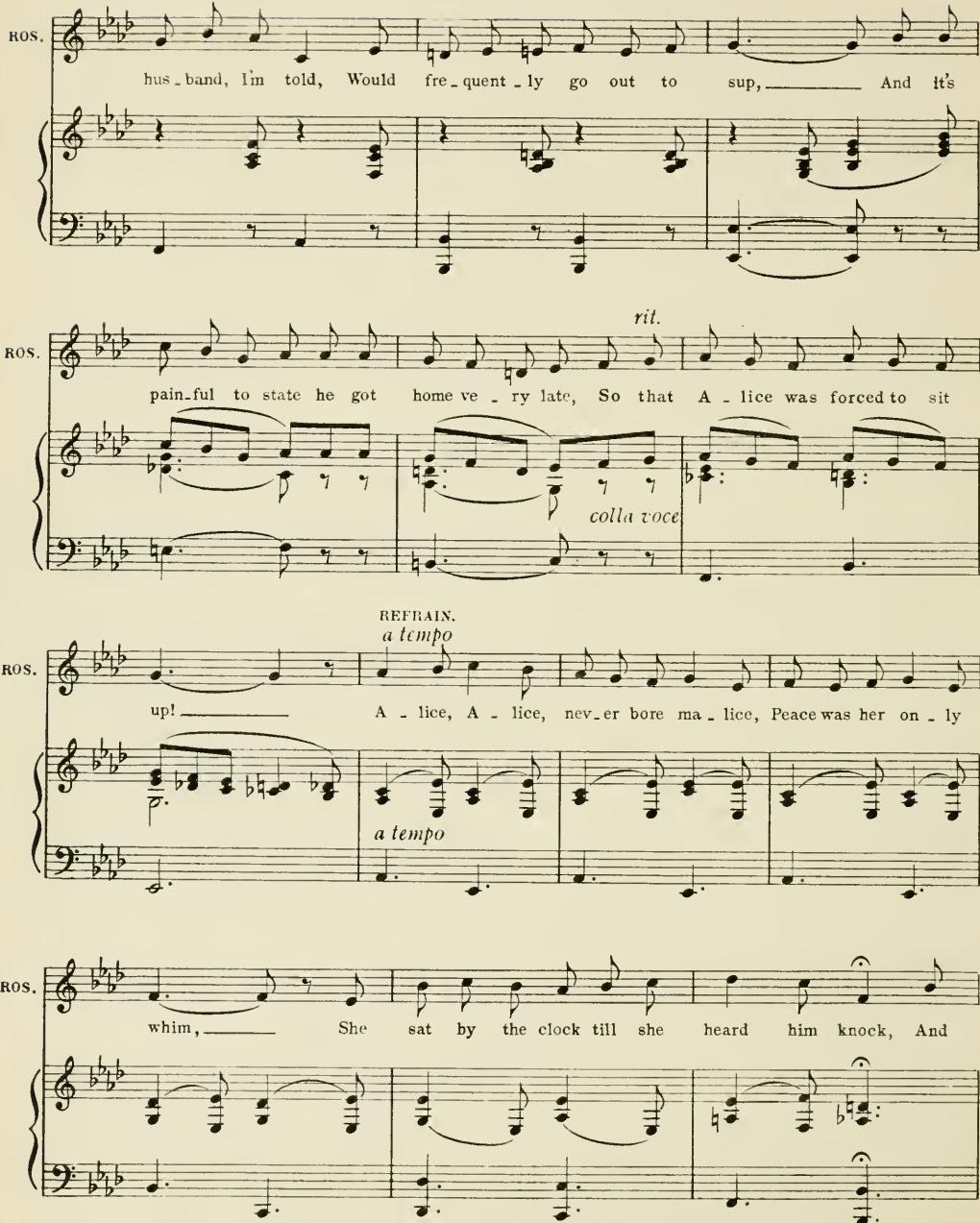
ROS. hus - band, I'm told, Would fre - quent - ly go out to sup, _____ And it's

ROS. pain - ful to state he got home ve - ry late, So that A - lice was forced to sit
colla voce

REFRAIN.
a tempo

ROS. up! _____ A - lice, A - lice, nev - er bore ma - lice, Peace was her on - ly

ROS. whim, _____ She sat by the clock till she heard him knock, And



The musical score consists of four systems of music. The first system shows a vocal line and piano accompaniment in B-flat major. The second system continues the vocal line with a dynamic instruction 'rit.' and includes a vocal part labeled 'colla voce'. The third system is a refrain with the instruction 'a tempo'. The fourth system returns to the vocal line with another 'a tempo' instruction.

CHORUS.

ROS. then she sat up - on him! Alice, Alice, never bore ma - lice

SOLO.

CHO. Peace was her on - ly whim, She op - en'd the door say - ing

ALL.

ROS. "Home once more?" And then she sat up - on him!

N^o 19.

SONG.—(Dulcie) and CHORUS.

“OH, SO GENTLY.”

Words by

GEORGE GROSSMITH, JUN.

Music by

IVAN CARYLL.

Piano.

DULCIE.

1. When Gus-tave pro-posed to me,
2. At the wed-ding good-ness knows,

DUL.

He went down on ben-ded knee, And he whis-pered, oh, so gent-ly;
I was blush-ing like a rose, I re-spon-ded, oh, so gent-ly;

DUL.

oh, so gent - ly; oh, so gent - ly.
oh, so gent - ly; oh, so gent - ly.

GIRLS.

Gus - tave whis - pered,
Said shed love him,

DULCIE.

GIRLS.

oh, so gent - ly, Then I an - swered "yes" Gus - tave, when that
oh, so gent - ly, Hon - our and o - bey. All in white I

DUL.

"yes" he heard, Said "I'll hold you to your word" Then he held me,
look'd so nice, Down my back they dropp'd some rice, Mo - ther whis - pered,

DUL.

oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.
oh, so gent - ly; oh, so gent - ly; oh, so gent - ly.

DUL.

Gus tave held me, oh, so gent ly. And the rest you'll guess.
Pa threw slip pers, not too gent ly, When we drove a way.

GIRLS.

Gus tave held her, oh, so gent ly, And the rest you'll guess.
Pa threw slip pers, not too gent ly, When they drove a way.

DULCIE.

3. When the train be gan to start,
4. Gus tave bought a mo tor car,

DUL.

Gus - tave said, "At last, sweet heart." I said, "Gus - tave,
He said we should tra - vel far, I said, "Gus - tave,

DUL.

do go gent - ly; do go gent - ly; do go gent - ly.'"/>

please go gent - ly; please go gent - ly; please go gent - ly.
do go gent - ly; do go gent - ly; do go gent - ly.

DUL.

Or you will an - noy.'"/>

Gus - tave said, "Just one."
Or you will an - noy.

GIRLS.

She said "Gus-tave, do go gent - ly.""/>
Accompaniment dynamics: f (fortissimo) and sfz (sfz) are indicated in the bass staff."/>

She said "Gus-tave, please go gent - ly."
She said "Gus-tave, do go gent - ly."

DUL.

Oh! the jour - ney was di - vine, On that sweet South East - ern line,
Rude po - lice be - hind a tree, They said "Come a - long with me."

DUL.

For the train went oh, so gent . ly; oh, so gent . ly; oh, so gent . ly.
I said "Gus . tave, please go gent . ly; please go gent . ly; please go gent . ly."

DUL.

Shunt ing up and down so gent . ly; Oh! it was such fun!
Now then Gus . tave, please go gent . ly; Au re - voit, dear boy!

GIRLS.

Shunt ing up and down so gent . ly; Oh! it was such fun!
Now then Gus . tave, please go gent . ly; Au re - voit, dear boy!

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DUL.

5 Gus-tave took me out to sup, Gus-tave drank some cham-pagne cup;
 6. I've a hand-some cou-sin Fred, Gus-tave said he'd shoot him dead;

mf

DUL.

I said "Gus-tave, please go gent-ly; please go gent-ly; please go gent-ly."
 I said "Gus-tave, shoot him gent-ly; shoot him gent-ly; shoot him gent-ly."

DUL.

Gent-ly I did frown;
 Don't shoot un-a-wares;

GIRLS.

She said "Gus-tave, please go gent-ly."
 She said "Gus-tave, shoot him gent-ly."

f

sfz

DUL.

In the street that win-ter's night, Gus-tave start-ed to re-cite,
 When I told dear Fred-die so, Fred-die thought he'd bet-ter go;

DUL.

I said "Gus-tave, do go gent-ly; do go gent-ly; do go gent-ly;"
I said "Fred-die, please go gent-ly; please go gent-ly; please go gent-ly;"

GIRLS.

DUL.

I said "Gus-tave, do go gent-ly; Gus-tave then sat down;"
I said "Fred-die, please go gent-ly; Down the kit-chén stairs;"

GIRLS.

She said "Gus-tave, do go gent-ly; Gus-tave then sat down;"
She said "Fred-die, please go gent-ly; Down the kit-chén stairs;"

DANCE.

p

cres.

ff

s.c.

22542 s.c.

N^o. 20.

SONG (Boniface) and CHORUS.

"VIVE LA BOHÈME!"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Piano.

The musical score consists of four staves of music. The top two staves are for the piano, showing chords and bass notes. The bottom two staves are for the voice and piano. The vocal part starts with a dynamic of *f*. The lyrics "VIVE LA BOHÈME!" are written above the vocal line. The piano accompaniment continues throughout the piece. The vocal part ends with a dynamic of *mf*.

BONIFACE.

1. Do you

dim.

BON.

know the jol - ly stu - dent band Who come in joy - ous train?
 know the boys who spat - ter paint With pal - ette knife and brush?

BON.

They are
 They can

Vi - ve la Bo - hè - me, with its trou - bles and its joys!
 Vi - ve la Bo - hè - me with the can - vas and the frame?

CHO.

Vi - ve la Bo - hè - me, with its trou - bles and its joys!
 Vi - ve la Bo - hè - me, with the can - vas and the frame?

Vi - ve la Bo - hè - me, with its trou - bles and its joys!
 Vi - ve la Bo - hè - me, with the can - vas and the frame?

ff

BON.

all the lads o' La - tin land, Bo - he - mia by the Seine!
 turn a Ve - nus to a saint, By paint - ing in a "blush!"

BON.

Do you
Do you

Vive la Bo - hé - me! and its mer - ry girls and boys!
Vive la Bo - hé - me! and they're ve - ry much the same!

CHO.

Vive la Bo - hé - me! and its mer - ry girls and boys!
Vive la Bo - hé - me! and they're ve - ry much the same!

Vive la Bo - hé - me! and its mer - ry girls and boys!
Vive la Bo - hé - me! and they're ve - ry much the same!

ff

mf

BON.

know the lit - tle girls that trip A - long the Pa - ris -
know the pret - ty girls that sit For art - ists to des -

BON.

street, With the laugh - ter trem - bling on their lip, And mu - sic in their
sign; They are mo - del maids, I'm sure of it, And al - to - ge - ther

BON.

feet!
fine!

Oh have you met a fair gri - sette yet? yet?
Oh do you know how mo - dels go? oh! oh!

CHO.

Oh have you met a fair gri - sette yet? yet?
Oh do you know how mo - dels go? oh! yet?
oh!

Oh have you met a fair gri - sette yet? yet?
Oh do you know how mo - dels go? oh! oh!

ff

sf

BON.

Oh! oh! oh! We raise the good old song,

mf

BON.

Life is ve - ry short when mer - ry, Art is hard and long!

sfz

V

BON.

Oh! oh! oh! What though our time is short - er,

mf

cresc.

BON.

While we may Well all be gay, The lads of the La - tin Quar - ter!

BON.

We raise the good old song,

CHO.

We raise the good old song,

We raise the good old song,

ff

Life is ve - ry short when mer - ry, Art is hard and long! Oh! _____ oh!

CHO.

Life is ve - ry short when mer - ry, Art is hard and long! Oh! _____ oh!

Life is ve - ry short when mer - ry, Art is hard and long! Oh! oh!

oh! What though our time is short-er, While we may We'll all be gay, The

CHO.

oh! What though our time is short-er, While we may We'll all be gay, The

oh! What though our time is short-er, While we may We'll all be gay, The

1st time.

BONIFACE. §

lads of the La - tin Quar - ter!

2. Do you

CHO.

lads of the La - tin Quar - ter!

lads of the La - tin Quar - ter!



2nd time.

quar - ter!

CHO.

quar - ter!

quar - ter!



DANCE.

DANCE.

mf

sfz

v

cresc.

ff

v

sfz

v

sfz

NO. 21.

SONG.—(Baroness.) and CHORUS.

"THE VERY FIRST TIME."

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Tempo di Polka.

BARONESS.

Baroness.

1. I
2. I
3. It

Piano.

BAR. want ed to ob tain ad vice From a lawyer at his lei sure, We
thought my law yer would be have In a pro per le gal fash ion, But
is nt wise to go to law When the law yers bill and coo so, If

BAR. thought it would be ve ry nice To min gle law and pleasure. And
he be gan to sigh and rave With wild ro man tic pass ion! He
my pe ti tion I with draw, My hus band too will do so; Our

BAR. so we came and dined, in fact, And got on fast and fast er, Till
said al though he did not know For all his life he'd miss'd me, He
hap py home I will not wreck By snap ping and by snarl ing, But

BAR.

I dis . cov . er'd I was track'd By my mar . ried lord and mas - ter! What
put his arms a - round me, so And be - fore I knew, he kiss'd me! It
throw my arms a - bout his neck With a cry of "Hub - by dar - ling!" That

con - se - quen - ces it may bring, This ve - ry ris - ky sort of thing! It's the
made him hap - py as a king, This ve - ry ris - ky sort of thing! It's the
ought to have him on a string, This most un - com-mon sort of thing! It's the

ve - ry first time I've done this sort of thing!
ve - ry first time I've done this sort of thing!
ve - ry first time I'll do this sort of thing!

This sort of thing!
This sort of thing!
This sort of thing!

lunch'd with one or more But nev - er dined be - fore; And
thought it was a dream, And did - n't dare to scream, Of
be a mod - el wife For his re - main - ing life, As

BAR. though I know it's not a crime To have one's lit . the fling, Yet
 course I've read in prose and rhyme, How lov . ers kiss and cling, But
 mer . ry as a wed . ding chime Ill wear the wed . ding ring, And

BAR. still it is the ve . ry first time I've done this sort of
 still it is the ve . ry first time I've done this sort of
 this shall be the ve . ry last time I'll do this sort of

BAR. thing! This sort of thing!
 thing! This sort of thing!
 thing! This sort of thing!

CHO. It's the ve . ry first time she's done this sort of thing! She's
 It's the ve . ry first time she's done this sort of thing! She
 It's the ve . ry first time she's done this sort of thing! She'll

CHO.

lunched with one or more,
 thought it was a dream,
 But ne - ver dined be -
 be a mod . el wife,
 And did - nt dare to
 For his re - main - ing

fore,
 scream,
 life,
 As mer - ry as a

And though we know it's not a crime To
 Of course we've read in prose and rhyme, How
 As mer - ry as a wed - ding chime Shell

have ones lit - tle fling,
 lov - ers kiss and cling,
 Yet still it is the
 wear the wed - ding ring,
 But still it is the
 And this shall be the

ve - ry first time she's done this sort of thing!
 ve - ry first time she's done this sort of thing!
 ve - ry last time shell do this sort of thing!

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N^o 22.

DUET.—(Babori and Girdle.)

“UNDER AND OVER FORTY.”

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Moderato.

Babori.

Piano.

BAB.

BABORI.

1. When a man is young, un - der
2. When the young man goes to the

BAB.

thir - ty - five, He is hand - som - er, strong - er and soun - der: And he
play one night, He— thinks that the stage is Hea - ven, And he

BAB.

GIRDLE.

bounds with joy that he's all a - live, And in fact he's a per - fect
 loves the he - roine dressed in white, She is not o - ver fif - ty.

GIR.

boun - der! When a man is o - ver his for - tieth year, By ex -
 - sev - en, But the el - der sees a girl on the stage, Who has

GIR.

- pe - rience he can pro - fit, And he knows what's what, and his
 never a line to ut - ter, And she's on - ly sev - enteen

BABORI.

head is clear, So it is for the hair is off it!
 years of age, And as dull as bread and but ter!

Repeat ad lib.) For additional words see below.

GIRDLE.

BAB.

Under forty orders dry champagne,
Under forty in a young man's way,

Over forty takes a whisky plain.*
Goes to Music Halls to see ballet.*

BAB.

Under forty with "no trumps" begins,
(GIR.) Jumps inside and then the door

Over forty doubles him and wins.
is slammd (BAB.) Under forty mur.murs "well I'm —!"

BAB.

Over, under, Which is it, I won .der, Which would you ra .ther be? Is
Over under, Which is it, I won .der, Which has the fi .nest spree? A

GIR.

Over, under, Which is it, I won .der, Which would you ra .ther be? A
Over, under, Which is it, I won .der, Which has the fi .nest spree? A

Additional words for 1st Verse.(ad lib.)

* BABORI. Under forty loves the ladies well —
GIRDLE. Over forty doesn't care to tell!

BABORI. Under forty every girl adores!

GIRDLE. Over forty is the man that scores!

BABORI. Under forty likes to back a horse —

GIRDLE. Over forty always lays of course!

BABORI. Under forty goes and plays roulette —

GIRDLE. Over forty sticks to bridge, you bet!

Additional words for 2nd Verse.(ad lib.)

* BABORI. He's in love with some one dancing there!

GIRDLE. Over forty, too, can do his share!

BABORI. Under forty for a box will call!

GIRDLE. Over forty has a front row stall!

BABORI. Under forty dreams of her for hours,

BABORI. Gets a gorgeous bunch of hothouse flowers,
Then he throws them as he sees her come.

GIRDLE. Whack they go into the big bass drum!

Over forty knows what she prefers,
Gets a box, but at a jeweller's;
Then she calls him "such a darling man!"
It's a diamond!

BABORI. Parisian!
Under forty waits an hour or more
Just to catch her at the old stage door;
Till at last the door is opened wide.

GIRDLE. Out comes Over forty at her side!

BABORI. Under forty has a face of gloom!

GIRDLE. Over forty calls his motor brougham,

BAB.

this your whim, To be old like him, Or a gay young dog like
bald old chap Who should wear a cap, Or a fine young man like

GIR.

youth so slim, Who is just like him, Or a deep old dog like
youth ful chap Who has not a rap, Or a rich old boy like

BAB.

me? A gay young dog like me? me?
me? A fine young man like me? me?

GIR.

me? A deep old dog like me? me?
me? A rich old boy like me? me?

1. 2.

NO. 23.

SONG. (Rosalie.) and CHORUS.

"THE CORDIAL UNDERSTANDING."

Words by
LESLIE MAYNE.

Music by
LIONEL MONCKTON.

Allegro.

Rosalie.

Piano.

ROSLIE.

1. Here we are, you see, In our dear Pa .
 2. Off we gai - ly fly, Eng - lish - man and

ROS.

- ris; All is love and laugh - ter,
I, Hand in hand to - ge - ther.

ROS.

Lots of wine and wit, No one cares a bit
It's so nice you know, Roam - ing to and fro,

ROS.

What is com - ing af - ter; On the Bou - le -
In the sun - ny wea - ther! Oh he was so

ROS.

I met
Said "Why"
(Oh la, la, la, la!)

ROS.

such a fel - low: Eng . lish I could
do you tease, eh?" Then we heard a

ROS.

guess, Knew him by his dress And his big mous -
crowd, Shout ing out so loud, In the dear old

ROS.

- tache so yel - low! He gave me such a
Champs El ys - ées! He held me, oh, so

ROS.

kiss! I said, "Sir what is this?" } So come to
tight. I said, "What is the sight?" } *p*

REFRAIN.

ROS.

France, When you've the chance; You'll feel so

ROS.

gay when you are land - - ing. Each girl you

ROS.

meet, You'll find so sweet, There is a

ROS.

cor - dial un - der - stand - - ing! So come to

CHORUS.

cor - dial un - der - stand - - ing! So come to

CHO.

France, When you've the chance; You'll feel so

CHO.

gay when you are land - ing. Each girl you meet,

CHO.

You'll find so sweet, There is a cor - dial

CHO.

un - der - stand - ing! ing!

Piano accompaniment with bass line and chords.

DANCE.

The sheet music consists of six staves of musical notation for a piano. The key signature is G major (one sharp). The music is divided into sections by double bar lines with repeat signs. The first section ends with a dynamic marking 'mf'. The second section begins with a dynamic marking 'f'. The third section begins with a dynamic marking 'mf'. The fourth section begins with a dynamic marking 'f'. The fifth section begins with a dynamic marking 'f'. The sixth section begins with a dynamic marking 'f'. The music is primarily composed of eighth-note patterns in the treble staff, with harmonic support provided by sustained notes and eighth-note chords in the bass staff. The notation includes various slurs, grace notes, and dynamic markings such as 'mf', 'f', and 'mf' again.

1
2
3
4
5
6

No 24.

RECIT.—(Babori.) and CHORUS.

Words by
GEORGE GROSSMITH, JUNY

Music by
IVAN CARYLL.

RECIT.

BABORI.

Babori.

Babori. I am the man-a-ger of the

Piano. *f* *dim.*

BAB. Na-tional The-a-tre Of Great Britain and her Isles be-yond the seas, 'Tis

BAB. true some poor mis-gui-ded souls In op - po - si - tion ca - ter, Who

BABORI.

BAB. are they? I will tell you if you please.

f *p* *ff* Segue.

N^o. 24a

SONG.—(Babori.) and CHORUS.

"THE NATIONAL THEATRE."

Words by
GEORGE GROSSMITH, JUN.

Music by
IVAN CARYLL.

Allegro moderato.

Babori.

Piano.

RAB.

BAB.

The drama of Bri - tain is
lat - ter - day po - et is
We're all for Free Trade in Great

limp - ing, Out - side of the Je - ri - cho Walls, Of
pin - ing, The dra - ma - tist looks for his hire, If the
Bri - tain, No for - eign at - trac - tion we shun, We

BAB.

all they've be - reft us, There's no - thing now left us, For
glass is at ze - ro, With Jones and Pi - ne - ro, Then
sim - ply a - wait them, And then we trans - late them; You

BAB.

Shake - speare is going to the Halls.—— The day of the Na - tion - al
Bar - rie sits close by the fire.—— On mount - ing a play, quite a
no - tice how oft - en it's done.—— Sup - pos - ing for in - stance, now

BAB.

The - atre En - thu - si - asts tell us is near,—— There's
for - tune The Les - see's com -pell'd to dis - gorge,—— Un -
Grun - dy A - daps a suc - cess from a - broad,—— He'll

BAB.

hope for to - mor - row, To - day all our sor - row We'll
"Les - see" is par - tial To Su - tro or Mar - shall, No
part - ly un - fla - vour It fit for a fa - vour - ite

REFRAIN.
Tempo di Valse.

BAB.

rall:

drown in a bum - per of beer. _____ Beer, beer,
 won . der he mut - ters "By George!" _____ George, George,
 Pleas ing to Ma - bel or Maud. _____ Maude, Maude, It's

*rall:**mf*

BAB.

beau - ti - ful Beer-bohm, Oh "Busi - ness is - Busi - ness" tis true, _____ Oh,
 George A - lex - an - der, The girls send their kind - est re - gards, _____
 ev - ery one's se - cret, You're fine but you're not ve - ry large.

BAB.

If you a way can see, Find me a va - can - cy, In your A - cad - e - my
 Ma - tin - ée I - dol, Your fame far and wide'll, Be stamped on their pic - ure post -
 Stick to your du - ty, For you are the beau - ty, Who pi - lots the Hay - mar - ket

do. _____ How's your pret - ty Miss Vi - o - la?
 cards. _____ You have made up your mind that you'll
 barge. _____ While you're our lit - tle mm - is - ter

BAB.

BAB.

Fair and so charming is she, _____ A ve . ry short time. It will
 Fill all our bo . soms with joy, _____ Well ap - plaud might and main, When at
 We shall be there to ap - plaud. _____ As neat as a squir . rel, Is

BAB.

take her to climb To the top of the Beer bohm Tree.
 old Dru . ry Lane, You are playing the prin.cip.al boy.
 our lit - tle Cy - ril, Come in - to the gar - den, Maude,

CHO.

Beer, beer, beau . ti . ful Beer.bohm, Oh "Busi . ness"tis true,
 George, George, George Alex - an - der, The girls send their kind . est re - gards.
 Maude, Maude, It's ev . ry.one's se . cret, You're fine but you're not ve . ry large

Beer, beer, beau . ti . ful Beer.bohm, Oh "Busi . ness"tis true,
 George, George, George Alex - an - der, The girls send their kind . est re - gards.
 Maude, Maude, It's ev . ry.one's se . cret, You're fine but you're not ve . ry large

Beer, beer, beau . ti . ful Beer.bohm, Oh "Busi . ness"tis true,
 George, George, George Alex - an - der, The girls send their kind . est re - gards.
 Maude, Maude, It's ev . ry.one's se . cret, You're fine but you're not ve . ry large

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide 'll Be stamped on their
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

CHO.

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

If you a way can see, Find me a va - can - cy, In your A -
 Oh, Ma - tin - ée I - dol, Your fame far and wide, 'll Be stamped on their
 Stick to your du - ty, For you are the beau - ty Who pi - lots the

ca - de - my do. _____ How's your pret - ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

CHO.

ca - de - my do. _____ How's your pret - ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

ca - de - my do _____ How's your pret ty Miss
 pic - ture post - cards. _____ You have made up your
 Hay - mar - ket barge. _____ While you're our lit - tle

CHO.

Vi-o-la? Fair and so charming is she, A ve-ry short
mind that you'll Fill all our bo-soms with joy. We'll ap-plaud might and
Min-is-ter We shall be there to ap-plaud As neat as a

time, It will take her to climb, To the top of the Beer-bohm tree.
main, When at old Dru-ry Lane You are playing the prin-ci-pal boy.
squir-rel, Is our lit-tle Cy-ril,Come in-to the gar-den, Maude.

time, It will take her to climb, To the top of the Beer-bohm tree.
main, When at old Dru-ry Lane You are playing the prin-ci-pal boy.
squir-rel, Is our lit-tle Cy-ril,Come in-to the gar-den, Maude.

8

N^o 25.

FINALE.—ACT II.

Words by

GEORGE GROSSMITH, JUN^T &
LESLIE MAYNE.

Music by

IVAN CARYLL, &
LIONEL MONCKTON.

Allegro.

Chorus.

2
4

So come to France — When you've a

Piano.

CHO.

2
4

chance: You'll feel so gay when you are lan -

CHO.

2
4

ding Each girl you meet, You'll find so sweet, There is a

CHO.

cor - dial un - der - stand - ing.

CHO.

I'm fond of a blonde, If a blonde be fond of me, I'll let a sweet brunette

CHO.

Cho. Come walking in my com - pa - .

CHO.

ny. In smile a little while,

CHO.

at a ny shade of maid you bring,

CHO.

I'll kiss that one or this, I'm not ca - pricious

CHO.

in the spring.



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